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THE CROWN JEWELS OF ENGLAND

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HIS MAJESTY GEORGE V

From the Painting by Sir Luke Fildes, K.C.V.O.

THE CROWN JEWELS OF ENGLAND.

By MAJOR-GENERAL SIR GEORGE YOUNGHUSBAND, K.C.M.G., K.C.I.E., C.B. (Keeper of the Jewel House, Tower of London), *and* CYRIL DAVENPORT, V.D., F.S.A.

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The Coronation of Harold II., afterwards killed at the Battle of Hastings, from the Bayeux Tapestry

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1919

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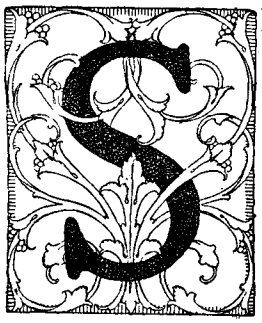
TO

HIS MAJESTY KING GEORGE V.

PREFACE



INCE the reign of Queen Elizabeth there has been no greater period in the history of the British race than is to be found in the reign of George V. At the end of a war greater than has been known in the history of the world, after four-and-a-half years of heroic effort and untold sacrifice, the Standard of England flies more proudly than it did in the days of the Great Armada. Future generations will look back on this reign as one of the great triumphant eras in the history of nations proud of their British blood, and who speak the English tongue.

Everything to do with this reign will be of as great an interest to unborn generations as is still at our day the inspiring echo of the Elizabethan era. To-day we should be intensely gratified if we could see the Crown and Sceptre of the Queen who reigned in those great days. They, as this record will show, have gone beyond recall, and no worthy presentment of them remains. It is in the hope that the same reproach may not be levied against this generation that the present book is written.

The Crown Jewels of England are historically and, indeed, intrinsically of a value impossible to compute. The Crown of England is older than any Crown in Europe, and is worn by a Sovereign with more ancient a lineage than any of the Royal families of the Western world. Set in the Crown and emblems of royalty are jewels which have their origin in the mists of antiquity, others which count their age only by centuries, whilst some saw the light of day within the lifetime of the present King. But great or small, ancient or new, the Crown Jewels are the hall marks of the British Empire and of British Sovereignty.

In close connection with the Throne and with the Crown Jewels are matters of interest such as the Royal Plate at the Tower, the Vestments worn by His Majesty at his Coronation, and the ancient chair in which he is crowned. It has, therefore, been deemed of interest to include some reference to these as cognate subjects in the present work.

The frontispiece is a reproduction of Sir Luke Fildes' fine picture of His Majesty, which is at Windsor Castle. The full-page illustrations of the Royal Crowns, and other portions of the Regalia, are from enlarged photographs, and may be relied upon as exact representations.

The small illustrations in the text are made from drawings, and they will, it is hoped, make the subject matter clearer than it otherwise would be. This is

deemed more especially necessary for a clear understanding when dealing with the growth of the form of the Royal Crown.

All books which deal with the details of the insignia of Royalty in England have been carefully examined; of these, those which have been found of most value, and of which free use has been made, are :—

The *Liber Regalis*, at Westminster.
Rymer's *Fœdera*.
Sir Edward Walker's *The Preparations for His Majestie's Coronation at Westminster, the 23rd of Aprill*, 1661. MS.
John Ogilvy. *The Entertainment of His Most Excellent Majestie Charles II., etc.* London, 1662.
Francis Sandford. *The History of the Coronation of the Most High Monarch James II.*, etc. In the Savoy, 1687.
The Ceremonial of the Coronation of His Most Sacred Majesty King George the Fourth. [By Sir George Nayler, Garter King of Arms.] Westminster, 1823.
William Jones. *Crowns and Coronations.* London, 1883.
William Chaffers. *Gilda Aurifabrorum, a History of English Goldsmiths*, etc. London, 1883.
J. Wickham Legg. *The Sacring of the English Kings*, etc. London, 1894.
Cyril Davenport. *The English Regalia.* London, 1897.
E. A. Jones. *Old Royal Plate in the Tower of London.* London, 1908.
Garrard. *The Story of Garrards*, etc. London, 1911.

The sketches of details from the Great Seals have generally been taken from the Seals themselves, and have been checked by reference to the admirable book on the Great Seals of England by Alfred B. Wyon, completed by Allan Wyon, London, 1887.

The drawings from the coins are in many cases from the coins themselves, but in this work much assistance has been received from Rogers Ruding's *Annals of the Coinage of Britain*, etc. London, 1819.

GEORGE YOUNGHUSBAND,
CYRIL DAVENPORT.

TOWER OF LONDON,
1919.

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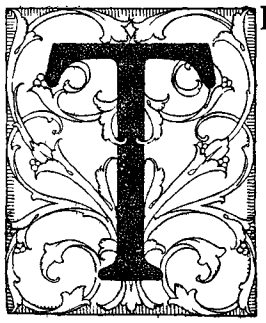
THE CROWN JEWELS OF ENGLAND

CHAPTER I

THE CORONATION

The Coronation of Kings from the Time of Æthelred II.—The Coronation Book of Richard II.—The Ordering of the Ceremony—The Emblems of Royalty: the Crown, the Ring, the Sceptres—Origin of the Sceptre—The Priestly and Military Co-ordination in the Ceremony—The Orb and its meaning—The Sword and Spurs, which are the Military Emblems—Coronation of Charles II.—Of William and Mary—And of George IV.—His Coronation Book cost £238,238—The Cap of Maintenance of George IV., and that of Queen Elizabeth—Coronation Precedents followed to this day.



HERE are many authorities for the order of the coronations in England to be found at the British Museum, in the Bodleian Library at Oxford, and in the muniment-room at Westminster Abbey, and in all material points they resemble each other very closely. From the time of Æthelred II., in the tenth century, down to the latest coronation, the leading features have been the anointing, the vesting, the crowning, and the presentation of the sceptre; and it is remarkable also that in most of these ceremonials there is mention of a second or state crown. The most concise and complete account of the ceremony of coronation is to be found in a little vellum manuscript now preserved in the muniment-room at Westminster Abbey, and known as the *Liber Regalis*. The order given in this book is supposed to have been used at the coronation of Richard II., although it is probably a compilation from an earlier manuscript, and appears to have been written about 1350. The order generally, as given in the *Liber Regalis*, is, after certain preliminary formalities—

The Anointing.

Then after much delay and careful ablutions, which were very elaborate and tedious, came the vesting with the royal garments—

1. The Colobium Sindonis, always a simple linen garment.
2. The Tunicle or Dalmatic, described as "Tunica talaris cum ymaginibus, cum caligis, sandariis et calcaribus," *i.e.*
3. Shoes, buskins and spurs. Then comes
4. The Sword, and
5. The Stole or Armilla, "iste quidem armille in modum stole circa collum et

ab utraque scapula usque ad compages brachiorum erunt dependentes," from which it appears that the stole was not worn crossed but hanging straight down on each side.

6. The Imperial Mantle, "Pallium regale quadrum cum aquilis aureis." These eagles have retained their place on the imperial mantle ever since, but they are described as of gold, whereas now they are silver; and although the dalmatic is said to have had designs upon it, there is no detailed mention of them.

Next the sovereign is endued with the actual emblems of royalty,

The Crown;
The Ring;
The Sceptres.

There are two kinds of sceptres mentioned: the first with a cross, to be held in the right hand, "Deinde dabitur ei sceptrum in manu dextra, quod quidem sceptrum aureum est, in cujus summitate crux parua collocatur." The other, bearing a dove, is to be held in the left hand, "Post modum tradatur ei uirga in manu sinistra, que quidem uirga aurea est habens in summitate columbam auream"; and it is interesting to note that in Sir George Hayter's picture of the coronation of Queen Victoria, she is represented as holding both these sceptres exactly in this manner, the only important difference being that the dove at the top of the sceptre in her left hand is white instead of gold as described. The *Liber Regalis* has three full-page illustrations, but too much reliance cannot be placed on any of the representations of the regalia which occur in illuminated manuscripts, as it was easy for the illuminator to follow his own fancy, as he undoubtedly often did. Indeed, even when previous coronations are described and illustrated, the mediæval artists having no idea of antiquarian accuracy, their illustrations serve only as indications of the fashions obtaining at the actual time of writing.

In the ceremony of coronation the double character of the sovereign is shown very clearly—the priestly character, however, preponderating over the military. The ceremonies of the anointing and the sequence of prayers used closely resemble the procedure at the consecration of a bishop, and the vestments are, if not quite the same, at least analogous to those worn by a bishop. The colobium sindonis may be taken for the alb or rochet, the dalmatic is common to both, as are the stole and the ring; and the imperial mantle, "four square," takes the place of the cope. The sceptre is probably derived from the shepherd's staff, through the crozier of a bishop; it may, however, be a survival of the ceremonial spear which appears to have been presented to kings at their coronations among several nations of antiquity. The crown in the same way corresponds with the mitre of a bishop. The orb alone, which has been used by all our kings since Edward the Confessor, appears, so far as can be traced, to stand alone as an emblem of independent sovereignty, and has no connection with either a priest or a soldier.

Plate I

ST. EDWARD'S CROWN

The military emblems are the sword and spurs. In all the earlier coronation ceremonies smaller insignia were also used; the most important of which were the buskins, the sandals, and the gloves, but these have now fallen into disuse.

A valuable book concerning the coronation of Charles II. was written by John Ogilvy. It is called *The Entertainment of His Most Excellent Majestie Charles II. in his passage through the City of London to his Coronation*, etc., printed in London in 1662. The procession plates are by Wenceslaus Hollar, and they are very carefully and accurately drawn. The King is shown under the canopy, carried by the barons of the Cinque Ports, and wears on his head only the royal cap of crimson velvet, turned up with miniver.

Sandford also gives careful and valuable representations of the different parts of the coronation procession.

The coronation of William and Mary stands quite alone in the history of our coronations, as, during their reign as joint sovereigns, we possessed an actual King and an actual Queen. William declined to be Regent, and Mary refused to accept the crown, except with her husband, so it became in fact necessary that they should become joint sovereigns. This, of course, necessitated the making of a new orb, the smaller one now in the Tower. On their Great Seal they are represented as each having one hand upon a large orb; and in a print in the Bagford collection in the British Museum, dated 1689, and called the "Protestants' Joy," William and Mary are shown sitting under one canopy, each crowned and bearing a sceptre fleury in the right hand, and an orb with a cross in the left.

The next important book concerning the coronations of our kings was that issued under the authority, and by the care of, Sir George Nayler, Garter King of Arms, published in London in 1839, and illustrated magnificently by several artists—Stephanoff and others. The official cost of the book was £238,238, and it is an account of the coronation of George IV., July 19th, 1821, which was the most magnificent that has ever been held in England. Some £5,000 were allowed to Sir George Nayler by the Government towards the cost of this splendid work, but even including this, as well as the fees paid by several peers for their portraits, the book is said to have been a financial failure. It not only shows the manner in which the various items of the regalia were carried in the procession, but the details of the official costume of the peers are so carefully reproduced that it may be fairly considered the best existing authority on that subject also. The Dean of Westminster is shown as carrying what is called the "New Crown," the setting of which was in the possession of the late Lord Amherst of Hackney. The cap still remaining within it is of blue velvet. As a general rule, the caps of English peers and sovereigns have been of crimson or royal purple velvet, but in the case of this state crown of George IV., and in that of Queen Elizabeth, the colour has been blue. It may be added, however, that the only authority existing for the blue cap in a crown of Queen Elizabeth's is a charming little book

that was bound for her about 1570 in crimson velvet and adorned with enamels on gold, and which now forms part of the "Old Royal" Library in the British Museum. In the centre of the upper side of this book there is a golden diamond shaped plaque, on which is enamelled a red rose, ensigned with a royal crown having a blue cap. It cannot be said that this is an absolute authority, but in Queen Elizabeth's time the art of heraldry was much more exact than it is now, and it seems unlikely that so great a difference as that between blue and red would have been lightly made, especially on a book evidently intended for the Queen's own use.

The coronation of kings and queens of England to this day follows with great exactitude the precedents initiated or evolved in former reigns. These are set forth in full detail in a later place.*

* See Appendix B.

CHAPTER II

THE REGALIA

In Edward the Confessor's Reign the Regalia kept at Westminster under charge of the Abbot and Monks—Henry V. wears his Crown at Agincourt—And Richard III. wears his at Bosworth Field—Henry VII. recovers the Crown from a hawthorn bush—The Treasure House at Westminster broken into—Removal of the Crown Jewels to the Tower of London by Henry III.—The First Keeper of the Regalia appointed by Henry III.—His Precedence and Robes—The Pawning of the Crown Jewels—Charles I. disposes of part of the Regalia to meet his necessities—Parliament orders all Regal Emblems to be totally defaced and destroyed—Estimated Value of the Crown Jewels thus sold or defaced—King Alfred's Crown broken up and sold for £248—"The Old Comb of horne" worth nothing—Charles II. replaces the Crown Jewels at a cost of £32,000—These are amongst those now in the Tower—The Second or State Crown—The Regalia of James II.—Its Additional Cost—Its History written by Francis Sandford, Lancaster Herald—The Coronation Chair used since the Reign of Edward I. in 1272—St. Edward's Crown—Crown and Diadem of Mary of Modena—The Black Prince's Ruby—The Orb—The Sceptres.

IN the time of Edward the Confessor the Regalia, together with the other royal treasures, were kept in Westminster Abbey in a small room in the eastern cloister, which was in fact the "Treasury of England." The Abbot and monks of Westminster, by the authority of the foundation charter of Edward the Confessor, had charge of the regalia and coronation robes; but this responsibility must frequently have been a light one, because in early days our kings were in the habit of carrying their regalia about with them. It may be remembered that in 1415 Henry V. wore his crown at the battle of Agincourt, on which occasion it is said to have saved his life from a blow struck by the Duc D'Alençon, though a part of it was chipped off. Again, Richard III. in 1485 wore the crown at Bosworth Field, on which occasion it was left hidden in a hawthorn bush, where it was found by Sir Reginald Bray. The crown being handy was at once used to crown the Earl of Richmond, who was there and then proclaimed Henry VII. by Lord Stanley. In memory of this, that monarch afterwards used as one of his badges a red-berried hawthorn bush, sometimes a crown being shown in it. Hence an old saying, "Cleave to the crown, though it hang on a bush." Although the proper place of deposit for the royal treasure was at Westminster, yet in times of any special trouble or danger it was sent to the Tower of London for safety. In 1303 the Treasury at Westminster was broken into by a monk, and some articles of value stolen. With this warning, and after much moving backwards and forwards, it was at last considered that at Westminster sufficient care could never be taken of so valuable a collection, and the regalia were finally and permanently removed to the Tower during the reign of Henry VIII.

In Rymer's *Fœdera* there are numerous lists and inventories of the royal treasure of England, and in the reign of Henry III. for the first time there appears a regularly appointed Keeper of the Regalia. He had precedence next to Privy Councillors, and before the Judges, he wore a scarlet robe like that of a baron at the coronation, but with a crown embroidered on the left shoulder. He dined at the baron's table at Westminster Hall, and had the high privilege of placing the King's crown on his head, and again removing it at the opening of Parliament.

As might be expected, the Royal Treasury underwent many vicissitudes and spoliations at the hands of several of our kings. If Parliament would not grant supplies, kings still had great treasure that they could rapidly sell or pawn for ready money. Thus in 1623, when Prince Charles went to Spain to woo the Infanta, it is said that he took from the Tower treasure valued at £600,000. Two years later, when he was king, he fitted out a fleet, under his favourite the Duke of Buckingham, to carry on a war with Spain, and supplies not being obtainable from Parliament he parted with a large amount of treasure to finance the expedition. The treasure was pawned to Holland, with which country there was an alliance; but the result of the expedition was disastrous, and it does not appear that the treasure was ever redeemed. This was one of the earliest of the troubles between Charles I. and his Parliament.

In 1643 Charles turned the crown and sceptre into money, and in 1644 the Commons ordered the King's plate in the Tower to be melted down and coined. The Lords, to their lasting credit, remonstrated against this, and declared that the workmanship was worth far more than the precious metals; but in 1649 the Commons, whose will of course was paramount, ordered the complete destruction of the regalia, then under the keepership of Sir Henry Mildmay, afterwards known as "the knave of diamonds." The list of the regalia, as it existed at this time, was printed in *Archæologia*, vol. xv. p. 285, from the original manuscript.

On the 9th of August, 1649, it was ordered that the regalia should be delivered to the "trustees for the sale of the goods of the late king, who are to cause the same to be totally broken, and that they melt down all the gold and silver, and sell the jewels to the best advantage of the Commonwealth."

The list is as follows:—

"A true and perfect Inventory of all the plate and jewells now being in the upper Jewell-house of the Tower, in the charge of Sir Henry Mildmay, together with an appraisement of them, made and taken the 13th, 14th, and 15th daies of August 1649:

"The Imperial crowne of massy gold, weighing 7 lbs. 6 oz., valued at	£1,110	0	0
"The queenes crowne of massy gold, weighing 3 lbs. 10 oz.	338	3	4
"A small crowne found in an iron chest, formerly in the Lord Cottington's charge (from other accounts this appears to have been the crown of Edward VI.)	73	16	8
"—— the gold, the diamonds, rubies, sapphires, etc.	355	0	0
"The globe, weighing 1 lb. 5¼ oz.	57	10	0
"Two coronation bracelets, weighing 7 oz. (with three rubies and twelve pearls)	36	0	0

Plate II

THE IMPERIAL STATE CROWN

"Two sceptres, weighing 18 oz.	£60	0	0
"A long rodd of silver gilt, 1 lb. 5 oz.	4	10	8

"The foremention'd crownes, since y^e^ inventorie was taken, are accordinge to ord^r^ of parm^t^ totallie broken and defaced.

"*The inventory of that part of the regalia which are now removed from Westminster Abbey to the Jewel House in the Tower.*

"Queene Edith's crowne, formerly thought to be of massy gould, but, upon trial, found to be of silver gilt; enriched with garnetts, foule pearle, saphires and some odd stones, poiz. 50½ oz., valued at	£16	0	0
"King Alfred's crowne of goulde wyer worke, sett with slight stones, poiz. 79½ oz. at £3 per oz.	238	10	0
"A goulde plate dish, enamelled, etc.	77	11	0
"One large glass cupp, wrought in figures, etc.	102	15	0
"A dove of gould, sett with stones, and pearle, poiz. 8½ oz., in a box sett with studs of silver gilt	26	0	0
"The gould and stones belonging to a collar of crimson and taffaty, etc.	18	15	0
"One staff of black and white ivory, with a dove on the top, with binding and foote of goulde	4	10	0
"A large staff with a dove on y^e^ top, formerly thought to be all gould, but upon triall found to be, the lower part wood within and silver gilt without	2	10	0
"Two scept^rs^ one sett with pearles and stones, the upper end gould, the lower end silver. The other silver gilt with a dove, formerly thought gould	65	16	10½
"One silver spoone gilt, poiz. 3 oz.	0	16	0
"The gould of the tassels of the livor cull'd robe, weighing 4 oz., valued at £8, and the coat with the neck button of gould, £2, the robe having some pearle, valued at £3, in all	13	0	0
"All these according to order of Parliament are broken and defaced.			
"One paire of silver gilt spurres, etc.	1	13	4"

This list is very interesting, showing as it does that considerable care was taken of the ancient regalia, for King Alfred's crown of wire work is mentioned as well as that of Queen Edith.

The ancient coronation robes destroyed at the same time are catalogued and valued as follows:—

"One common taffaty robe, very old, valued at	£0	10	0
"One robe, laced with goulde lace	0	10	0
"One livor cull^rd^ silk robe, very old and worth nothing	0	0	0
"One robe of crimson taffaty sarcenett, valued at	0	5	0
"One paire of buskins, cloth of silver and silver stockings, very old, and valued at	0	2	6
"One paire of shoes of cloth of gold, at	0	2	6
"One paire of gloves embroid^ed^ w^th^ gould, at	0	1	0
"Three swords with scabbards of cloth of goulde, at	3	0	0
"One old combe of horne, worth nothing	0	0	0
Total in the chest	£4	10	6"

The comb was probably used for rearranging the King's hair after the anointing, and though then worth nothing now would be considered priceless.

In looking at the values of these articles, it must not be forgotten that money was worth at least five times more in the time of the Commonwealth than it is now; but even taking this into consideration, it is evident that in the valuation made by the officers of the Commonwealth they were influenced possibly by a certain dislike to the emblems of royalty, and not improbably actuated with a desire to place good bargains within reach of their friends.

The coronation of Charles II., after several delays, was eventually celebrated on the 23rd of April, 1661, and very probably among the reasons for its postponement was the fact that there were no regalia with which to complete the ceremony. An order was accordingly given to the royal goldsmith, Sir Robert Vyner, to provide new regalia made after the old fashion, and some interesting particulars on the subject are to be found in the account of the coronation, by Sir Edward Walker, Garter Principal King of Arms, in a manuscript entitled *The Preparation for His Majesty's Coronation,* first published in 1820. Sir Robert Vyner's receipt for payment for these articles, dated 20th June, 1662, still exists, and he acknowledges having received from the Royal Treasury £21,978 9s. 11d., for—

"2 Crowns.
2 Sceptres.
A Globe of gold sett with diamonds, rubies, saphires, emeralds, and pearls.
St. Edward's staffe.
The Armilla.
The Ampull."

But, altogether, Sir Robert Vyner's bill amounted to £32,000.

Sir Edward Walker goes on to say:—

"Because through the Rapine of the late unhappy times, all the Royall Ornaments and Regalia heretofore preserved from age to age in the Treasury of the Church at Westminster, were taken away, sold and destroyed, the Comittee mett divers times not only to direct the remaking such Royall Ornaments and Regalia, but even to sette the form and fashion of each particular: all which doe now retayne the old names and fashion, although they have been newly made and prepared by orders given to the Earle of Sandwich, Master of the Great Wardrobe, and S^r^ Gilbert Talbott, Kn^t^., Master of the Jewell House.

"Hereupon the Master of the Jewell House had order to provide two Imperial Crownes sett with pretious Stones, the one to be called St. Edward's Crowne, wherewith the king was to be crowned, and the other to be putt on after his Coronation, before his Ma^ties^ retorne to Westminster Hall. Also

"An Orbe of Gold with a Crosse sett with pretious Stones.

"A Scepter with a Crosse sett with pretious Stones, called St. Edward's.

"A Scepter with a Dove sett with pretious Stones.

"A long Scepter, or Staffe of Gold with a Crosse upon the top, and a Pike at the foote of steele, called St. Edward's staffe.

"A Ring with a Ruby.

"A Paire of Gold Spurrs.

"A Chalice, and Paten of Gold.

"An Ampull for the Oyle and a spoone.

"And two Ingotts of Gold, the one a pound and the other a marke for the King's 2 Offerings.

"The master of the Great Wardrobe, had order also to provide the Ornaments to be called St. Edward's, wherein the King was to be crowned, viz. :—

"All these were laid ready upon the altar in the Quier.

"Colobium Sindonis, w^{ch} is of fine Linnen, of fashion of a Surplice with wide Sleeves. Supertunica, a Close Coate of Cloath of gold reaching to the heeles, lined with Crimosin Taffata, and guirt with a broad Girdle of Cloth of Gold to be putt over the Colobium.

"Armilla of the fashion of a stole made of Cloth of Gold to be putt about the neck, and fastned above and beneath the elbowes with silke Ribbands.

"A Pall of Cloth of Gold in the fashion of a cope.

"A Shirt of fine Linnen to be opened in the places for the anoynting. Over it another Shirt of red Sarcenet, and over that a Surcoat of Crimson Satten, which was made with a Collar for a Band, both opened for the anoynting, and closed with Ribbands.

"A paire of under Trowses, and Breeches over them, with Stockings fastened to the Trowses, all of Crimson Silke.

"layed on y^{e} altar with the rest of the Ornaments.

"A paire of Hose or Buskins of Cloth of Gold.

"A paire of Sandalls of Cloth of Gold.

"A paire of Linnen Gloves.

"A Linnen Coyfe.

"A Silke Towell to be held before the King at the Comunion, by the two Bishops.

"Three swords, viz^{t}. Curtana, and two others, with Scabbards of Cloth of Gold.

"A Sword of State with a Rich Imbroydered Scabbard."

The regalia and vestments as they now exist are mostly the pattern of those just described. There are, fortunately, with Sir Edward Walker's manuscripts several drawings which, although they are somewhat elementary, are yet quite sufficient to show us that many of the designs then used, which were indeed themselves probably copies from some authority not now available, have been carefully preserved. The sceptre with the cross shows the upper part wreathed as it now is; the spurs, St. Edward's staff, and the sceptre with the dove, differ but slightly from those now in the Tower; the dove is shown for the first time standing upon a cross. All these items are now materially the same as when they were made by Sir Robert Vyner. The sword of state is, however, different, as are also the three other swords; and the point of "Curtana," the sword of mercy, is shown as being irregularly broken off instead of being rounded as now. The orb with the large amethyst under the cross, is probably the same as that now in the Tower with few alterations; St. Edward's crown is the same in general design, but differs considerably in detail. Unfortunately, in Sir Edward Walker's manuscript there are no figures given of the ampulla or the spoon used at the coronation of Charles II.

Most of our sovereigns have possessed a second crown, known as a crown of state, and the designs of these have often differed, though the same gems have found a place in each succeeding crown throughout the centuries.

Among a collection of Exchequer records was found an old bill, dated 23rd February, 1685, made out apparently to show the alterations necessary to be made to the existing Regalia for the coronation of James II.

"A List of the Regalias provided for His late Majesty's coronation (Charles II.) and are now in ye custody of S[r] Gilbert Talbot, Knight, Master and Treasr of his Matys Jewells and plate, viz.:—

"Imprim. St. Edward's Crowne, poiz. 82 oz. 05 dwt. 16 gr.	
For ye addition of golde and workemanship	£350 0 0
For ye loane of ye Jewells returned	500 0 0
"Item. One crowne of state, poiz. 72 oz. 01 dwt. 00 gr.	
For ye gold, Jewells and workemanship	7,870 0 0
"Item. One sceptre with a dove, poiz. 34 oz. 03 dwt. 20 gr.	
For ye gold, Jewells and workemanship	440 0 0
"Item. One other sceptre with a cross, poiz. 32 oz. 11 dwt. 10 gr.	
For ye gold, Jewells and workemanship	1,025 0 0
"Itm. One St. Edward's Staffe, poiz. 45 oz. 8 dwt. 8 gr.	
For ye gold and workemanship	225 6 2
"Itm. One Gloobe with a crosse, poiz. 49 oz. 7 dwt. 12 gr.	
For gold, Jewells and workemanship	1,150 0 0
"Itm. One pair of Spurrs, poiz. 12 oz. 18 dwt. 0 gr.	
For gold and workemanship	63 7 6
"Itm. Two armillas (bracelets), poiz. 6 oz. 12 dwt. 22 gr.	
For gold and workemanship	44 18 6
"Itm. One ampulla or Eglet, poiz. 21 oz. 8 dwt. 0 gr.	
For gold and workemanship	102 5 0
"Itm. The anointing spoon, poiz. 3 oz. 5 dwt. 0 gr.	
For silver and workemanship	2 0 0
"Itm. One chalice and paten, poiz. 61 oz. 12 dwt. 12 gr.	
For gold and workemanship	277 6 3
	£12,050 3 5"

And there are other lists of things that have to be provided entirely anew. It is notable that the anointing spoon is again mentioned here as being made of silver.

The items of the regalia mentioned in this bill are illustrated in the *History of the Coronation of James II.*, written at his command by Francis Sandford, Lancaster Herald, and printed in the Savoy in 1687.

This admirable account of the coronation ceremonies contains two large plates of the regalia. On the first plate are figured the vestments, and there are also detailed figures of the buskins, sandals and spurs, which are only in outline in Sir Edward Walker's account. The ampulla and the spoon are figured for the first time, and appear to be exactly the same as they are now. The coronation chair is also shown with designs upon it that certainly do not exist at the present day. This chair, of course, is the one that all our kings have been crowned on at Westminster since Edward I. except Queen Mary I.; and, when Cromwell was installed Lord Protector, the chair was brought into Westminster Hall for the ceremony. The second plate contains figures of St. Edward's crown and the Queen's crown, a circlet worn by the Queen on her proceeding to her coronation, and two state crowns, to be worn by their Majesty's after their coronation on their return to Westminster Hall—one for the King and one for the Queen.

Plate III

THE IMPERIAL CROWN OF INDIA

St. Edward's crown is shown substantially the same as it is now, but the setting of the gems is not quite so elaborate. The circlet worn by the Queen on her proceeding to her coronation, and her state crown, are now in the Tower, and are there described as having belonged to Queen Mary of Modena. But there are considerable differences between the illustrations of 1687 and the actual crowns now existing; and it seems not improbable that both these crowns have been remade. Some of the gems from the state crown of James II. now find a place in that of George V., notably the Black Prince's ruby which forms the centre of the cross-patée on the front of the crown. At the top of this crown was a cross-patée on a mound, the mound being "one entire stone of a sea-water green known by the name of an agmarine." This stone is cut in facets, and with the cross is still preserved in the Tower. The figure of the orb is nearly the same as it is now, "on the top whereof is a very large amethist of a violet or purple colour encompassed with four silver wires." St. Edward's staff is the same as now. The sceptre with the dove is probably the same as that now in the Tower. Then there are two sceptres with a cross: the first one, with the upper part wreathed, is probably that figured by Sir Edward Walker, and into the head of this was inserted the great Star of Africa by Edward VII. The second sceptre with the cross appears for the first time; it was doubtless made for Queen Mary, and is now in the Tower with slight differences. The Queen's ivory rod, with a dove at the top, was also made for Queen Mary; and one of the larger plates, in the same book, shows King James and his Queen seated side by side, each crowned, and each holding two sceptres, one with a cross and one with a dove, so that with the exception of the holding of the orb, the Queen of James II. appears to have had equal ceremonial honour with his Majesty himself.

CHAPTER III

THE ROYAL CROWNS

Crowns Worn in Battle—Helmets and Crowns combined—The Development of Crowns—King Alfred's Crown—King Harold's Crown—The Crown of William the Conqueror—That of William II.—And of King Stephen—Henry I.'s Crown with Three Fleurs-de-lys—The Crown of Henry III.—And those of Edward I. and Edward IV.—The Crowns of Henry VI. and VII.—Henry VIII.'s Crown, showing both Fleurs-de-lys and Crosses-patée—The Signification of the Arches in the Crown—The Evolution of the Cross-patée—The Second or State Crowns—The State Crown of Charles II.—That of James II.—The State Crowns of George IV. and William IV.—The Scottish Crown described—The Coronation Ring of Charles I.—An Historic Cup—The Three Existing Crowns of the Kings of England—St. Edward's Crown, with which the King is crowned—The Imperial State Crown—The Number of Precious Stones in the State Crown—Its weight—The most valuable and beautiful Crown in the World—The Imperial Crown of India—Its inception—This Crown described—The Queen's Crowns—The Crown of Queen Mary of Modena—The Diadem of Queen Mary of Modena—The Crown of Queen Mary, Consort of George V.—The Prince of Wales' Crown.

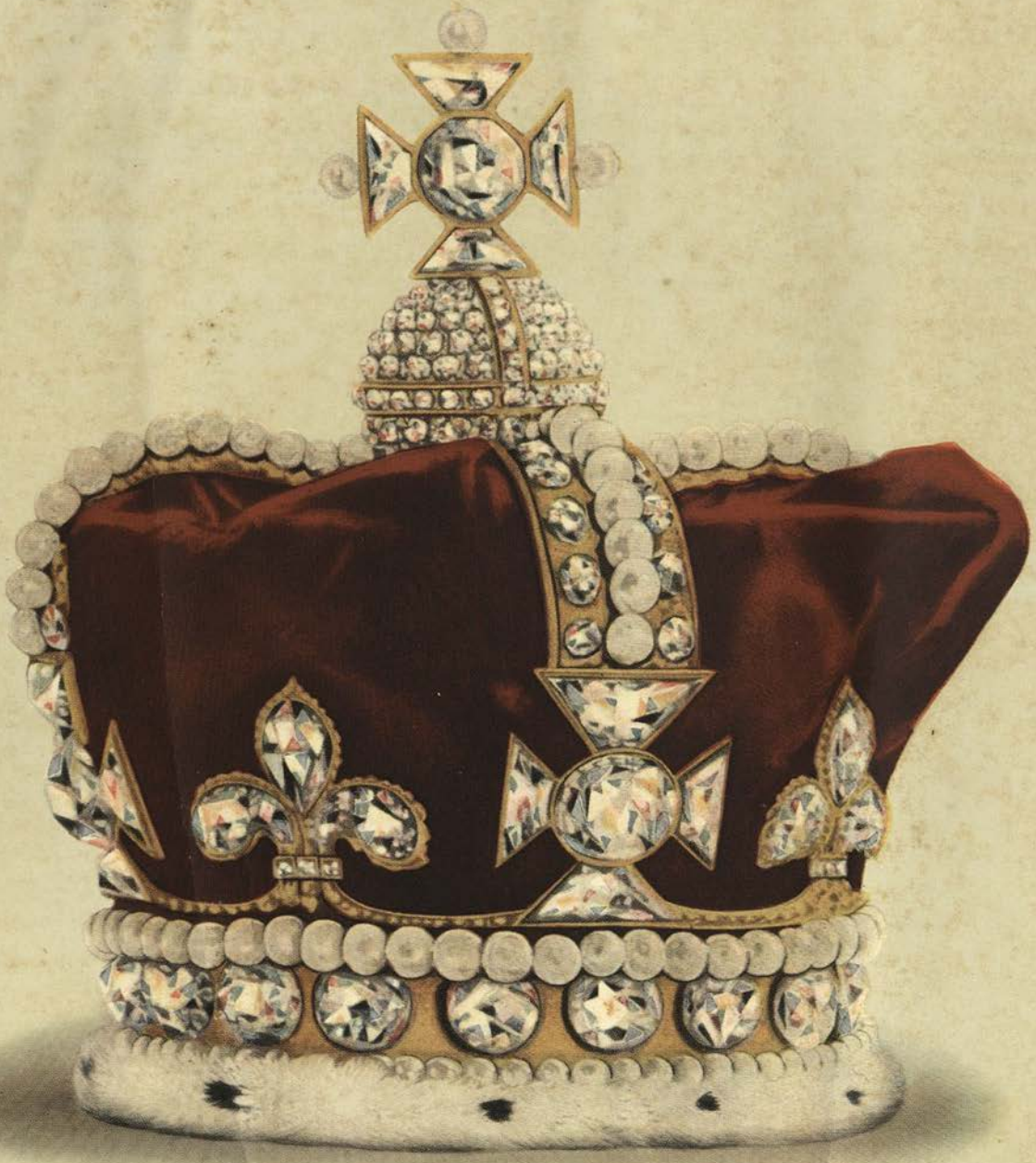
CROWNS appear to have been at an early period worn by kings in battle, in order that they might be easily recognised; and, although it is quite possible that this outward sign of sovereignty may have marked the wearer as being entitled to special protection by his own men, it is also likely that it was often a dangerous sign of importance. Upon the authority of their coins, the heads of the early British kings were adorned with variously formed fillets and ornamental wreaths. Helmets are also evidently intended to be shown, and on some of the coins of Æthelstan the helmet bears upon it a crown of three raised points, with a single pearl at the top of each (Fig. 1). Other coins bear the crown with the three raised points without the helmet (Fig. 2). This crown of three points, bearing sometimes one and sometimes three pearls at the top of each, continued to be used by all the sole monarchs until Canute, on whose head a crown is shown, in which the three points develop into three clearly marked trefoils (Fig. 3). On the Great Seal of Edward the Confessor the King is wearing an ornamental cap, which is described by Mr. Wyon in his book about the Great Seals as bearing a crown with three points trefoiled; but the impressions of this Great Seal are so indistinct in this particular, that we cannot feel justified in corroborating his opinion. On some of the coins, however, of Edward the Confessor, an arched crown is very clearly shown, and this crown has depending from it, on each side, tassels with ornamental ends (Fig. 4).

In the list of the portions of English regalia which were destroyed under the Commonwealth in 1649* is found an item of great interest, viz. a "goulde wyer

* See p. 7.

Plate IV

THE CROWN OF QUEEN MARY OF MODENA
CONSORT OF JAMES II



worke" crown with little bells, which is there stated to have belonged to King Alfred, who appears to have been the first English king for whom the ceremony of coronation was used; and it is remarkable that on several of the crowns on coins and seals, from the time of Edward the Confessor until Henry I., little tassels or tags are shown, which may indeed represent little bells suspended by a ribbon.

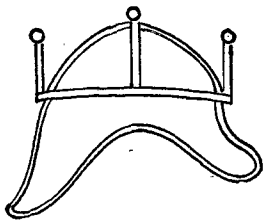


FIG. 1. — CROWN, WITH THREE POINTS, BEARING EACH A SINGLE PEARL, ON HELMET. FROM PENNY OF ÆTHELSTAN.

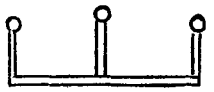


FIG. 2.—CROWN WITH THREE POINTS, EACH BEARING ONE PEARL. FROM HALFPENNY OF ÆTHELSTAN.

FIG. 3. — CROWN WITH THREE TREFOILS. FROM PENNY OF CANUTE.

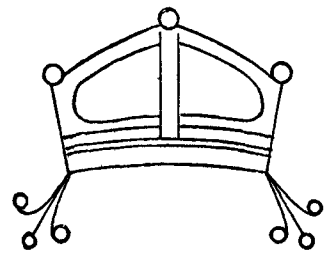


FIG. 4.—CROWN WITH ARCHES, PEARLS, AND PEARLED PENDANTS. FROM PENNY OF EDWARD THE CONFESSOR.

On King Alfred's own coins there is unfortunately nothing which can be recognised as a crown.

On the coins of Harold II. a crown is shown with arches, apparently intended to be jewelled, as is also the rim. There are also tassels with ornamental ends at the back of the crown (Fig. 5).

William I., on his Great Seal, wears a crown with three points, at the top of each of which are three pearls (Fig. 6), and on some of his coins a more ornamental form of crown occurs, having a broad jewelled rim and two arches, also apparently jewelled, and at each side are two pendants with pearl ends (Fig. 7). William II.

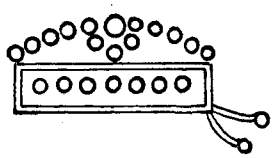


FIG. 5. — CROWN WITH PEARLED ARCHES. FROM PENNY OF HAROLD II.

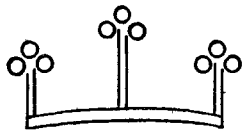


FIG. 6. — CROWN WITH THREE POINTS BEARING EACH THREE PEARLS. FROM GREAT SEAL OF WILLIAM I.

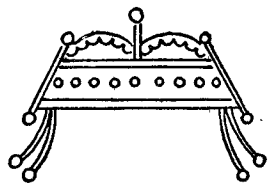


FIG. 7. — CROWN WITH PEARLED ARCHES AND PENDANTS. FROM PENNY OF WILLIAM I.

on his Great Seal has a crown with five points (Fig. 8), the centre one being slightly bigger than the others, and at the top of each a single pearl. At each side of the crown are pendants having three pearls at the ends.

On some of the coins of Stephen a pretty form of crown is seen. It has three fleurs-de-lys and two jewelled arches (Fig. 9). The arches disappear from this time until the reign of Edward IV. On the Great Seal of Henry I. the King wears a simple crown with three fleurs-de-lys points, and two pendants each with three pearls at the ends (Fig. 10), and after this the pendants seem to have been discontinued.

On the first Great Seal of Henry III. a crown with three fleurs-de-lys is shown surmounting a barred helmet (Fig. 11), and Edward I. wore a similar crown with

three fleurs-de-lys, but having supplementary pearls between each (Fig. 12); and this form lasted for a long time, as modifications of it are found on the coins of all

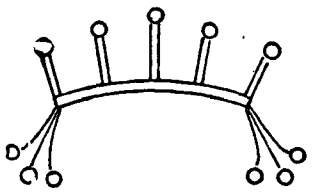


FIG. 8.—CROWN WITH FIVE POINTS EACH BEARING ONE PEARL, WITH PEARLED PENDANTS. FROM GREAT SEAL OF WILLIAM II.

FIG. 9.—CROWN WITH THREE TREFOILS AND PEARLED ARCHES. FROM PENNY OF STEPHEN.

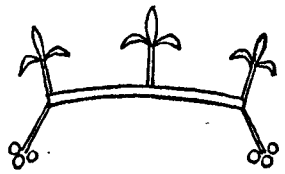


FIG. 10.—CROWN WITH THREE TREFOILS AND PEARLED PENDANTS. FROM GREAT SEAL OF HENRY I.

the kings till Henry VII. On the third Great Seal of Edward IV. the King wears a crown with five fleurs-de-lys, the centre one being larger than the others, and the crown is arched and has a cross at the top (Fig. 13). Henry VI. on his first

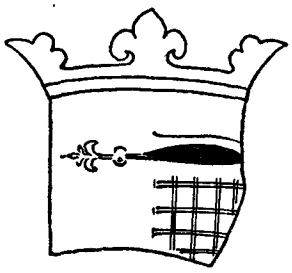


FIG. 11.—CROWN WITH THREE FLEURS-DE-LYS, ON HELMET. FROM FIRST GREAT SEAL OF HENRY I.

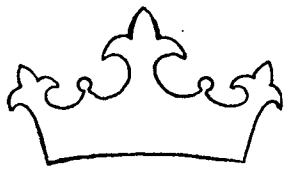


FIG. 12.—CROWN WITH THREE FLEURS-DE-LYS, AND PEARLS BETWEEN EACH. FROM PENNY OF EDWARD I.

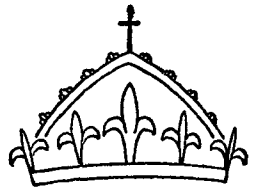


FIG. 13.—CROWN WITH FIVE FLEURS-DE-LYS, AND ORNAMENTAL ARCHES WITH CROSS AT THE TOP. FROM THE THIRD GREAT SEAL OF EDWARD IV.

Seal for foreign affairs, on which occurs the English shield, uses above it a crown with three crosses-patée and between each a pearl (Fig. 14), this being the first distinct use of the cross-patée on the English crown, and it probably was used here in place of the fleur-de-lys hitherto worn in order to make a clear distinction

FIG. 14.—CROWN WITH THREE CROSSES-PATÉE AND PEARLS BETWEEN THEM. FROM THE FIRST SEAL FOR FOREIGN AFFAIRS OF HENRY VI.

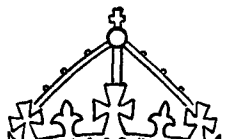


FIG. 15.—CROWN WITH CROSSES-PATÉE ALTERNATE WITH FLEURS-DE-LYS, WITH ARCHED MOUND AND CROSS AT THE TOP. FROM GREAT SEAL OF HENRY VII.

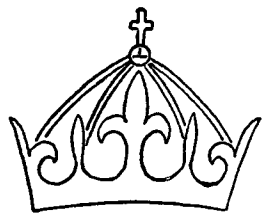


FIG. 16.—CROWN WITH THREE FLEURS-DE-LYS, AND TALL POINTS BETWEEN THEM, WITH MOUND AND CROSS AT THE TOP. FROM GROAT OF HENRY VII.

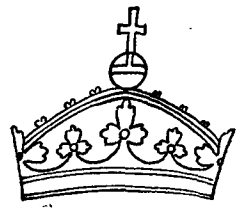


FIG. 17.—CROWN WITH FIVE ORNAMENTED TREFOILS, ARCHED, WITH MOUND AND CROSS AT THE TOP. FROM SHILLING OF HENRY VII.

between it and the French crown, which has the fleur-de-lys only and surmounts the coat of arms of that country. The King himself wears an arched crown, but the impressions are so bad that the details of it cannot be followed.

Henry VII. on his Great Seal uses, as ornaments for the crown, crosses-patée alternate with fleurs-de-lys, and also arches with an orb and cross at the top

(Fig. 15); and, on some of his coins, he reverts to the three fleurs-de-lys with points between them, arches being still used, with the orb and cross at the top (Fig. 16). An ornamental form of crown bearing five ornamental leaves alternately large and small, with arches, orb and cross at the top (Fig. 17), occurs on the shillings of Henry VII. On the crowns of Henry VIII., as well as upon his Great Seals, the alternate crosses-patée and fleurs-de-lys are found on the rim of the crown, which is arched, and has an orb and cross at the top, and this is the form that has remained ever since (Fig. 18). So we may consider that the growth of the ornament on the rim of the crown has followed a regular sequence from the points with one pearl at the top, of Æthelstan, to the trefoil of Canute; the arches began with Edward the Confessor, and the centre trefoil turned into the cross-patée of Henry VI. The fact that the remaining trefoils became eventually fleurs-de-lys is probably only a natural expansion of form, and does not appear to have had anything to do with the French fleur-de-lys, which was adopted at a later period as an heraldic bearing for an entirely different reason. The royal coat of arms of England did bear for a long time in one of its quarterings the actual fleurs-de-lys of France, and this, no doubt, has given some reason to the idea that the fleurs-de-lys on the crown had also something to do with France; but, as a matter of fact, they had existed on the crown of England long anterior to our use of them on the coat of arms, as well as remaining there subsequently to their discontinuance on our royal escutcheon.

The cross-patée itself may possibly have been evolved in a somewhat similar way from the three pearls of William I., as we often find the centre trefoil, into which, as we have seen, these three points eventually turned, has a tendency to become larger than the others; and this difference has been easily made more apparent by squaring the ends of the triple leaf.

With regard to the arches over the crowns, indicating independent sovereignty, although now and then arches of some kind seem to have been used, particularly by Edward the Confessor, Harold, William I., Stephen, Edward IV., and Richard III., it was not until Henry VII. that the arches became regularly added.

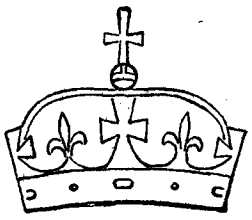


FIG. 18.—CROWN WITH CROSSES-PATÉE AND FLEURS-DE-LYS ALTERNATE, ARCHED, WITH MOUND AND CROSS AT THE TOP. FROM CROWN OF HENRY VIII.

The arches used by Henry VII., Henry VIII., Edward VI., and Mary I., were two complete curves or segments of circles, crossing over the top and rising from opposite crosses-patée. Elizabeth added two additional arches, of similar size and character, rising from opposite fleurs-de-lys, and James I. and Charles I. followed her example.

When, however, Charles II. commissioned Sir Robert Vyner to make him two new crowns, although in the main they were to "retayne the old fashion" of those destroyed by the Commonwealth Government, he reverted to the old number of

two arches only, rising from opposite crosses-patée, and this form has been continued until the crown of India was made for George V., having the four arches as first used by Queen Elizabeth.

As well as the official crowns of England, which have just been described, there has often been in recent times a second or state crown, and this, although it has in general design followed the pattern of the official crown, has been much more elaborately ornamented, and in it has been set and reset some of the historic gems possessed by our nation. The fact that these state crowns have in turn been denuded of their jewels, accounts for the fact that the old settings of some of them still exist.

Charles II.'s state crown is figured in Sir Edward Walker's account of his coronation, but the illustration of it is of such an elementary character that little reliance can be placed on it: the actual setting of this crown, however, was the property of the late Lord Amherst of Hackney, and the spaces from which the great ruby and the large sapphire—both of which are now in King George V.'s state crown—have been taken, are clearly seen. James II.'s state crown, which is very accurately figured in Sandford's account of his coronation, and some of the jewels of which are still in the Tower, also had this great ruby as its centre ornament. In Sir George Nayler's account of the coronation of George IV., there is a figure of his so-called "New Crown," the arches of which are composed of oak-leaf sprays with acorns, and the rim adorned with laurel sprays. The setting of this crown also belonged to the late Lord Amherst of Hackney, and so does another setting of a small state queen's crown, the ownership of which is doubtful. William IV. appears to have had a very beautiful state crown, with arches of laurel sprays and a cross at the top with large diamonds. It is figured in Robson's *British Herald*, published in 1830 (Fig. 19).

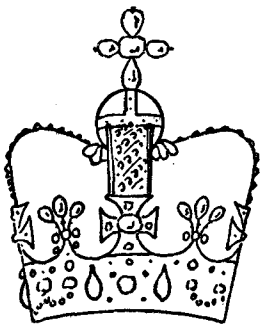


FIG. 19.—THE STATE CROWN OF WILLIAM IV.

There is one other crown of great interest which, since the time of James Sixth of Scotland and First of England, forms part of the regalia. This is the crown of Scotland, which is among the most ancient pieces of state jewellery which exist in the Kingdom.

Edward I., after his defeat of John Baliol in 1296, carried off the crown of Scotland to England, and Robert Bruce had another made for himself. This in its turn, after Bruce's defeat at Methven, fell into Edward's hands. Another crown seems to have been made for Bruce in 1314, when he was established in the sovereignty of Scotland after Bannockburn, and the present crown probably consists largely of the material of the old one, and most likely follows its general design. It has, however, much French work about it, as well as the rougher gold work made by Scottish jewellers, and it seems probable that the crown, as it now is, is a reconstruction by French workmen made under the care and by the order

Plate V

THE DIADEM OF QUEEN MARY OF MODENA
CONSORT OF JAMES II

of James V. about 1540. It was with this crown that Mary Queen of Scots was crowned when she was nine months old.

In 1661 the Scottish regalia were considered to be in danger from the English, and were sent to Dunnottar Castle for safety. From 1707 until 1818 they were locked up in a strong chest in the crown-room of Edinburgh Castle, and Sir Walter Scott, in whose presence the box was opened, wrote an account of them in 1819. The crown consists of a fillet of gold bordered with flat wire. Upon it are twenty-two large stones, set at equal distances—*i.e.* nine carbuncles, four jacynths, four amethysts, two white topazes, two crystals with green foil behind them, and one topaz with yellow foil. Behind each of these gems is a gold plate, with bands above and below of white enamel with black spots, and between each stone is a pearl. Above the band are ten jewelled rosettes, and ten fleurs-de-lys alternately, and between each a pearl. Under the rosettes and fleurs-de-lys are jewels of blue enamel and pearls alternately. The arches have enamelled leaves of French work in red and gold upon them, and the mount at the top is of blue enamel, studded with gold stars. The cross at the top is black enamel, with gold arabesque patterns; in the centre is an amethyst, and in this cross and in the corners are Oriental pearls set in gold. At the back of the cross are the letters I. R. V.* in enamel work. On the velvet cap are four large pearls, in settings of gold and enamel (Fig. 20).

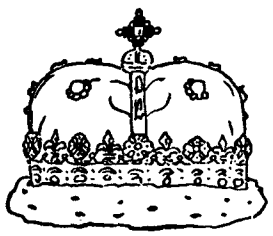


FIG. 20.—THE SCOTTISH CROWN.

Generally, the Scottish work in gold is cast solid and chased, the foreign work being thinner and repoussé. Several of the diamonds are undoubtedly old, and are cut in the ancient Oriental fashion, and many of the pearls are Scottish. It is kept in Edinburgh Castle with the rest of the Scottish regalia. None of the other pieces at all equal it in interest, as with the exception of the coronation ring of Charles I. they are of foreign workmanship, or, at all events, have been so altered that there is little or no original work left upon them.

The coronation ring just mentioned is, however, worthy of special remark, for these rings are usually kept as the personal property of the sovereigns for whom they were made. It formed part of the bequest of Cardinal York to George III., and is very interesting because, although a ring has formed part of the coronation jewels from the earliest times, this is the only existing one which is the property of the nation. It was, moreover, evidently intended originally to be used by different people, as it is jointed like a bracelet with a very long spring to the snap, and is capable of fitting fingers of different sizes (Fig. 21). It consists of a pale ruby with red foil behind it, engraved on which is a couped cross, enclosed in a circle of twenty-six table diamonds, set close and foiled at the back.

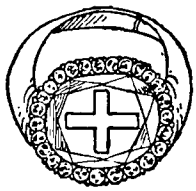


FIG. 21.—THE CORONATION RING OF CHARLES I.

* James Rex V.

The coronation ring of William IV. is a sapphire set with a cross of five rubies, four rectangular and the centre one square. The stones probably represent the red cross of St. George upon the blue ground of the flag of St. Andrew. Surrounding the sapphire are fourteen brilliants, and other diamonds are set at the junction of the bezel and the ring. The sapphire is 0.6 inch at its greatest diameter. The ring was worn by Edward VII. and by George V. (Fig. 22).

Queen Victoria's ring is copied on a small scale from the ring of William IV. It is of gold set with a cabochon sapphire just over half an inch at its greatest diameter. The sapphire has on it a cross of five rubies, four rectangular and one square, all enclosed in a framework of twenty-four small brilliants. There are other diamonds at the junction of the bezel (Fig. 24).

The Queen's ring was worn by Queen Adelaide and Queen Alexandra. It is a ruby of just over half an inch at its greatest diameter, enclosed by fourteen brilliants and has thirteen small rubies set round the outside of the ring (Fig. 23).

FIG. 22.—THE CORONATION RING OF WILLIAM IV., EDWARD VII. AND GEORGE V.

FIG. 23.—THE QUEEN'S RING WORN BY QUEEN ADELAIDE AND QUEEN ALEXANDRA.

FIG. 24.—THE CORONATION RING OF QUEEN VICTORIA.

Although it is not now part of the royal treasure, there is one remarkable piece of plate existing which ought to be so: and a note concerning it may perhaps not be out of place here, as it may to some extent serve to show what magnificent works of art our sovereigns once possessed. It is a splendid enamelled gold cup of the fourteenth century which belonged to our kings from the time of Henry VI. until James I., who gave it away. But if it is not now among the regalia it is next thing to it, as it is the property of the nation, and forms one of the chief ornaments of the wonderful "gold room" at the British Museum. It is certainly one of the finest specimens of mediæval enamel work existing. The cup originally was on a short stem, but under the Tudors it was heightened, and the added piece bears characteristic Tudor enamels in high relief. On the cup itself, the lid and the foot, are shown in lustrous translucent enamel events in the life of St. Agnes; round the edges of the foot and the lid were ornamental edgings of gold and pearls, much of which is now gone; and the actual top, which no doubt was very ornamental, is also gone.

The history of this cup has been carefully traced, and it formed part of the treasure of France as well as of England; its actual beginning is, however, still in mystery.

Having given this general account of the regalia in the past, we may pass to the crowns and regal emblems now to be seen in the Jewel House of the Tower of London.

Plate VI

THE STATE CROWN OF QUEEN MARY
CONSORT OF GEORGE V

THE KING'S CROWNS

The King has three crowns:—

(1) King Edward the Confessor's Crown, also known as St. Edward's Crown.
(2) The Imperial State Crown.
(3) The Imperial Crown of India.

St. Edward's Crown

The crown known as St. Edward's Crown was made for the coronation of Charles II. in 1662, by Sir Robert Vyner. It was ordered to be made as nearly as possible after the pattern of the ancient crown destroyed by the Commonwealth, and the designs shown in the works of Sir Edward Walker and Francis Sandford, demonstrate that in essential form it is the same now as then; indeed, the existing crown is in all probability mainly composed of the same materials as that made by Sir Robert Vyner. The crown consists of a rim or circlet of gold, adorned with rosettes of precious stones, surrounded by diamonds. The centre gems of these rosettes are rubies, emeralds and sapphires. From the rim rise four crosses-patée, and four fleurs-de-lys alternately, adorned with diamonds and other gems. From the tops of the crosses rise two complete arches of gold, crossing each other, and curving deeply downwards at the point of intersection. These arches are considered to be the mark of independent sovereignty. They are edged with rows of silver pearls, and have gems and clusters of gems upon them. From the intersection of the arches springs a mound of gold, encircled by a fillet from which rises a single arch, both of which are ornamented with pearls and gems. On the top of the arch is a cross-patée of gold, set with coloured gems and diamonds. At the top of the cross is a large spheroidal pearl, and from each of the side arms, depending from a little gold bracket, is a beautifully formed pear-shaped pearl. The crown is shown in the Tower, and has inside it a crimson velvet cap, turned up with miniver, which is worn with it.

This is the crown of England, and is the one with which the king is crowned when he ascends the throne.

The Imperial State Crown

This beautiful piece of jewellery was originally made by Rundell and Bridge for Queen Victoria in 1838. Many of the gems in this crown are of very ancient origin, whilst others can count their age by centuries or even by decades. The weight of the crown is 39 oz. 5 dwt. It consists of a circlet of open work in silver, bearing in the front the second largest portion of the Star of Africa, and on the reverse side the great sapphire from the crown of Charles II. which was bequeathed to George III. by Cardinal York, with other Stuart treasure, among which were also several old diamonds which are still set in this crown. At

one end the Stuart sapphire is partly pierced, and though it is not a thick stone, it is of a fine colour. The remainder of the rim is filled in with rich jewel clusters, having alternately sapphires and emeralds in their centres, enclosed in ornamental borders thickly set with diamonds. These clusters are separated from each other by trefoil designs also thickly set with diamonds. The rim is bordered above and below with bands of large pearls, and above the rim are shallow festoons of diamonds, caught up between the larger ornaments by points of emeralds encircled with diamonds, and a large pearl above each. On these festoons are set alternately eight crosses-patée and eight fleurs-de-lys of silver set with gems. The crosses-patée are thickly set with brilliants and have each an emerald in the centre, except that which is in the front of the crown. This contains the most remarkable jewel belonging to the regalia, a large spinel ruby of irregular drop-like form, measuring about two inches in length, which belonged to the Black Prince.* Its irregular outline makes it possible to recognise the place that it has formerly occupied in the older royal crowns, and it seems always to have been given the place of honour.

In the centre of each of the very ornamental fleurs-de-lys is a ruby, and the rest of the ornamentation on them is composed of rose diamonds, large and small. From each of the crosses-patée, the upper corners of which have each a large pearl upon them, rises an arch of silver worked into a design of oak leaves and acorns. Probably this feature in the crown relates to the escape of Charles II. in the oak tree at Boscobel on September 8th, 1651. These leaves and the cups of the acorns are all closely encrusted with a mass of large and small diamonds, rose, brilliant and table cut; the acorns themselves being formed of drop-shaped pearls of large size. From the four points of intersection of the arches at the top of the crown depend large egg-shaped pearls, which according to the Tower traditions were once the earrings of Queen Elizabeth. From the centre of the arches, which slope slightly upwards, springs a mound with a cross-patée above it. The mound is ornamented all over with close lines of brilliant diamonds, and the fillet which encircles it, and the arch which crosses over it, are both ornamented with one line of large rose-cut diamonds set closely together. The outer lines of the arms of the cross are marked by a row of small diamonds close together, and in the centre of each arm is a large diamond, the remaining spaces being filled with more small diamonds. The cross-patée at the top has in the centre a large sapphire of magnificent colour set openly, which is said to have come out of the ring of Edward the Confessor, which was buried with him in his shrine at Westminster, and the possession of it is supposed to give to the owner the power of curing the cramp. If this be indeed the stone which belonged to St. Edward, it was probably recut in its present form of a "rose" for Charles II., even if not since his time.

* See p. 55.

Not counting the Black Prince's ruby, or the Stuart and Edward the Confessor sapphires, this crown contains—

Four rubies,
Eleven emeralds,
Sixteen sapphires,
Two hundred and seventy-seven pearls,
Two thousand seven hundred and eighty-three diamonds.

The large Black Prince's ruby has been valued at £110,000, but it is indeed priceless historically.

When this crown is required by the King for the opening of Parliament or like ceremonies, it is provided with a little box, lined with white velvet, and having a sliding draw at the bottom with a boss on which the crown fits closely, so that it is safe during its journey from the Tower.

The velvet cap turned up with miniver, known as the cap of maintenance, is kept with it.

This crown is the most valuable, and we may safely add the most beautiful, in the world, worthy of a sovereign on whose Dominions the sun never sets.

The Imperial Crown of India

This crown has a somewhat curious history though entirely modern. When it was decided in accordance with His present Majesty's express desire that he should travel to India, there to be crowned Emperor of India, in the city of the Great Moguls, a question arose regarding the crown to be used for the ceremony. Apparently, according to the laws of England, the King is not allowed to take his crown out of England, possibly an echo of those ancient days when kings of England frequently temporarily disposed of their regal emblems to cover their present necessities. Moreover, there were considerable risks by sea and land which it was inadvisable that the historic crown of England should incur. It was therefore decided to make a new crown to be named the Imperial Crown of India.

It is a finely designed crown of the usual English pattern, with four crosses-patée and four fleurs-de-lys alternately set on the upper rim of the circlet. The circlet is of open work, with oval or circular bosses of coloured stones, emeralds and sapphires alternately, the centre stone being a remarkably fine cabochon emerald, separated by diamond-shaped bosses of diamonds, and double trefoils filling the spaces between. In the centre of the front cross-patée is a very fine Indian ruby. A fine emerald is set in the lower part of each fleur-de-lys and another very fine one in the centre of the cross-patée at the top. All the rest of the stones are diamonds.

The arches over English crowns, whatever their number may have been, have hitherto only pointed slightly upwards, been practically level at their tops,

or depressed in the centre, as are those of St. Edward's crown and the crown of the Prince of Wales.

In this new crown for the Emperor of India a new pattern for the arches has been adopted, and it is nearly the same as that used for the crowns of Queen Alexandra as well as that made for Queen Mary.

The arches are no longer complete, but are kept as half-arches, and the continuous reverse curve, known architecturally as an ogee, has been adopted. There are eight of these half-arches, one rising from the top of each cross-patée, and one from the top of each fleur-de-lys. They do not quite join at the top, but finish with small additional outward curves which flatten slightly at their points, thereby allowing room for some fair-sized brilliants to be set upon them. These projections, which are close to each other, form a singularly effective collar for the support of the rich mound and cross at the top. Each half-arch is of open work, closely set with diamonds, and broadens out towards its centre, narrowing sharply towards its upper end. The outline is evenly kept all along, and the wreath within it is a graceful conventional design of leaves and flowers.

It was made by Messrs. Garrard for the coronation of King George V. as Emperor of India at Delhi in 1912.

THE QUEEN'S CROWNS

There are three queens' crowns or diadems in the Tower:—

The Crown of Queen Mary of Modena, consort of James II.
The Diadem of Queen Mary of Modena, consort of James II.
The State Crown of Queen Mary, consort of George V.

The Crown of Queen Mary of Modena

The crown that Queen Mary of Modena wore on her return to Westminster Hall after her coronation is figured by Sandford. It is now in the Tower. Though it may be accepted that it is the same crown, there are alterations in the crosses and fleurs-de-lys which surmount the rim, as well as in the cross above the mound; the main feature, however, of the crown, the row of large diamonds round the rim, is the same in both cases, as are the arches. The only gems used in the crown are diamonds and pearls, and some of the diamonds are very large. It is probable that the alterations and improvements which have been effected were made for the queen at the coronation of William and Mary. The crown has the crimson velvet cap turned up with miniver, which is kept with it.

The Diadem of Queen Mary of Modena

It will be remembered that in one of the pictures of the coronation procession of Charles II. going to be crowned, he wears only the velvet cap of maintenance, and it seems that in many of these processions a cap or circlet not actually a crown was worn as well, crowns themselves being used on the return journey to West-

Plate VII

THE PRINCE OF WALES' CROWN

minster Hall. In the Tower we possess both the circlet or diadem and the crown that belonged to Mary of Modena, and which she wore in her proceeding to, and on her return from, her coronation. The diadem, the simpler of the two, is the one she wore first. This diadem has along its upper edge a row of large pearls, rising into a point in the front, with a single diamond at its highest point. Beneath this is a rich floral spray, in thick gold open work, elaborately modelled and chased, having large diamonds as leaves and flowers. Beyond this spray, on each side, are a succession of large rosettes, in open work of gold, with large diamonds in their centres and small diamonds set all round them. This diadem is said to have cost £110,000. There is no record of its having been used by any queen except Mary of Modena, and it undoubtedly differs from the figure of it given by Sandford; but as he shows certain of its peculiarities, such for instance as the gold open work in clusters, and the single gem in the front, it is just possible that, allowing freely for artistic licence, he intends his figure to represent it even as it is now.

The State Crown of Queen Mary, Consort of George V.

This beautiful and light diamond crown was made for the coronation of Queen Mary in 1911 by Messrs. Garrard, the Court Jewellers.

In the centre of the circlet is one of the lesser Cullinan diamonds of square shape, and the rest of the ornamentation, in open work, consists of diamond bosses of circular form divided by quatrefoils, each composed of four fine single diamonds.

The circlet is surmounted by four crosses-patée and four fleurs-de-lys as usual in English crowns, the Koh-i-Nur being set in the centre of the front cross-patée.

The Elizabethan plan of having four complete arches over the top of the crown is followed in principle, only that the arches are not actually complete but halved, so that they are really eight half-arches of reversed continuous curves, tapering upwards. In architecture this form is known as an ogee arch. The half-arches, rising from the tops of the crosses-patée and the tops of the fleurs-de-lys, are broad at their bases and taper sharply upwards. Their outlines are marked by a narrow fillet and the spaces between the fillets are each filled with a graduated line of six brilliants. At their tops each half-arch has a small additional outward curve, on the extreme end of which is a single diamond.

The graceful design of ogee arches for closed crowns has often been used abroad, especially in France, but until lately it has not been used in England. The arches support an orb, mound or monde, with a cross-patée above it, in the centre of which is set a beautiful drop-shaped Cullinan diamond.

The device of an orb surmounted by a cross, which is only a version of the royal orb itself (see p. 32) has long been used as a finial to all English royal crowns. The cross, however, has gradually changed its shape from the original

Latin form to that of a cross-patée, probably because this particular form has for a long time held the place of honour as the centre ornament above the circlet on all the English royal crowns. The design, as a whole, signifies the dominion of the Christian Faith over the world.

THE PRINCE OF WALES' CROWN

The eldest son of the sovereigns of England was originally called the "Lord Prince." Edward I., whose son Edward was born at Carnarvon Castle, invested him with the principality of Wales. This young prince, on the death of his elder brother Alphonso, became heir-apparent to the throne, and since that time the title has been borne by the eldest son of the sovereign. The eldest son of the King or Queen of England is born Duke of Cornwall, and deemed of full age on his birthday, so that he is entitled to the revenues of his Duchy. Since the Union he is also Duke of Rothesay and Seneschal of Scotland from his birth, and at the pleasure of the sovereign he is created by patent Prince of Wales.

The crown of the Prince of Wales, as eldest son of the King, is of gold, and is ornamented with imitation gem clusters and pearls. From the rim rise four crosses-patée and four fleurs-de-lys alternately, and from two opposite crosses rises a single arch, dipping deeply towards the centre. At the top is a mound of gold with imitation pearls, and above this a cross-patée also with pearls. This crown is placed before the Prince of Wales' seat in the House of Lords when the King opens Parliament. Before the Restoration of Charles II. the coronet of the Prince of Wales had no arch, and it was by that king's order that the arch was added, thus making it a crown, with the mound and cross-patée at the top. The coronets of sons, brothers, and uncles of the sovereigns are exactly like that of the Prince of Wales with the exception of the arch, which is not used in their case. The coronets of the princesses of Great Britain are also without the arches, and two of the crosses-patée are replaced by strawberry leaves. The crown is shown at the Tower with the crimson velvet cap turned up with miniver, which is worn with it.

As Prince of Wales, H. R. H. wears a separate coronet, which consists of a circlet of gold ornamented with pearls and amethysts. Fixed upon the circlet at intervals are four crosses-patée, alternating with fleurs-de-lys. The crosses-patée and the fleurs-de-lys are pierced, and within the outlines of the one run sprays of the Rose of England, and of the other the Daffodil of Wales. The spaces between the crosses-patée and the fleurs-de-lys are filled with rosebud sprays.

CHAPTER IV

The Royal Sceptres

The Sceptres of Æthelred II.—Canute—Edward the Confessor—Harold—Henry III.—Henry IV.—Henry VII.—Charles II.—The Sceptres from James II. to George IV.—Queen Victoria—Edward VII.—George V.—The King's Sceptre with the Dove—The Queen's Sceptre with the Cross—The Queen's Sceptre with the Dove—The Queen's Ivory Rod—St. Edward's Staff.

ON coins of earlier date than those of Æthelred II. there are no indications of sceptres carried by the kings; but on some of his coins occurs a rod with three pearls at the top (Fig. 25). On some of the coins of Canute this triple head develops into a clearly marked trefoil (Fig. 26). Although he retains the simpler form of the three pearls generally, Edward the Confessor shows sometimes a sceptre with a cross at the top, the prototype of the present sceptre with the cross (Fig. 27); and, on the reverse of his first Great Seal, he bears in his right hand a sceptre with a dove, the prototype of the present sceptre with the dove (Fig. 28). These two forms have

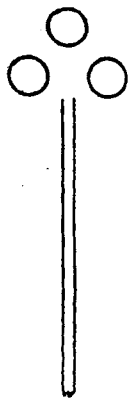


FIG. 25.—SCEPTRE WITH THREE PEARLS AT THE TOP. FROM PENNY OF ÆTHELRED II.

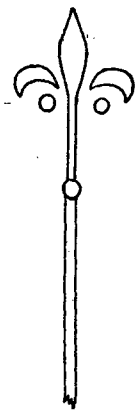


FIG. 26.—SCEPTRE WITH TREFOIL AND PEARLS AT THE TOP. FROM PENNY OF CANUTE.

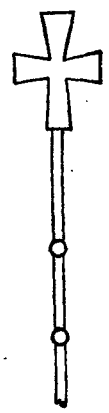


FIG. 27.—SCEPTRE WITH CROSS-PATÉE. FROM PENNY OF EDWARD THE CONFESSOR.

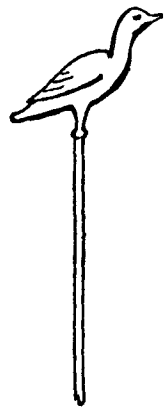


FIG. 28.—SCEPTRE WITH DOVE AT THE TOP. FROM THE FIRST GREAT SEAL OF EDWARD THE CONFESSOR.

subsisted from the time of Edward until to-day. Harold, on some of his coins, bears a sceptre with four pearls at the top (Fig. 29), and further ornamentation on the handle. On some of the coins of William I. a distinct cross-patée is used, and William also uses a form of a triple leaf or flower, which is generally known as a sceptre-fleury; and one or other of these forms is found on coins until the time of John, after whose reign the sceptres seem to have been discontinued on coins until the time of Henry VII. Henry III., on his second Great

Seal, bears a sceptre with a dove standing upon a small orb—the first instance of this form (Fig. 30).

On Edward III.'s second Seal "of absence" he is shown holding a curious sceptre, the top of which is in the form of a small shrine or monstrance; and Henry IV., on his second Seal, shows a sceptre in which the top of the sceptre-fleury develops into a clearly marked fleur-de-lys (Fig. 31); while Henry VI., on his Seal "for French affairs," carries a sceptre bearing at the top a "hand of Justice." This form is, however, a foreign one, and, probably, was not ever used on a really English sceptre.

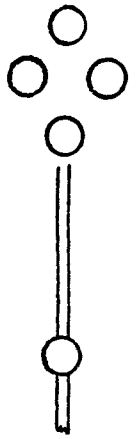


FIG. 29.—SCEPTRE WITH FOUR PEARLS AT THE TOP. FROM PENNY OF HAROLD.

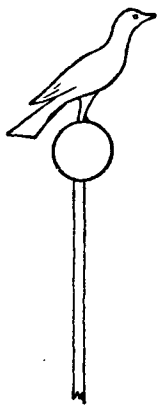


FIG. 30.—SCEPTRE WITH DOVE AND MOUND. FROM THE SECOND GREAT SEAL OF HENRY III.

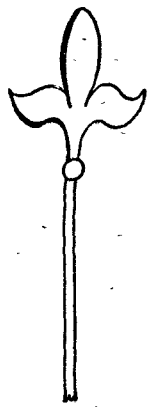


FIG. 31.—SCEPTRE WITH FLEUR-DE-LYS AT THE TOP. FROM THE SECOND GREAT SEAL OF HENRY IV.

On some of Henry VII.'s coins, and on others of a later date, the sceptre-fleury, more or less elaborate, constantly occurs, the only marked departure from this pattern being the ornamental emblematic sceptres found on the reverses of some of our gold coins, from the time of Charles II. until George I., the heads of which are in the forms of cross-patée, harp, thistle, and fleur-de-lys. The last three are, however, evidently only symbolical, and are not likely to have had any real existence. Similar symbolical sceptres have occurred in recent times on some of our newer coinage, and on the reverse of some of our most recent issues occur typical representations of the Sceptre with the Orb and Cross, and the Sceptre with the Dove. It will be noticed that the sceptres now shown in the Tower combine very completely the elements existing in the old forms of the sceptres of England as they are found on coins and Great Seals. The Royal Sceptre with the Cross bears as its chief ornament the cross itself as used by Edward the Confessor, and beneath this the sphere which first shows on the sceptre of Henry III.

The second or Queen's Sceptre with the Cross has what may be called a double fleur-de-lys, which is in fact an amplification of the sceptre-fleury found on the coins of Canute. The Sceptre with the Dove is a very old form, and is not peculiar to England alone, as it has a religious signification which is common to all Christian countries.

Plate VIII

THE KING'S ROYAL SCEPTRE

THE KING'S ROYAL SCEPTRE WITH THE CROSS

The King's Royal Sceptre with the Cross is of gold. It is figured in Sir Edward Walker's account of the coronation of Charles II.; it is also shown in the same form, namely a fleur-de-lys surmounted by an orb and cross, but more elaborated, in Sandford's account of the coronation of James II. It is also shown in the account of the coronation of George IV. by Sir George Nayler.

FIG. 32. — THE ROYAL SCEPTRE WITH THE CROSS BEFORE THE INSERTION OF THE STAR OF AFRICA.

The orb at the top is not specially described by Sir Edward Walker, but Sandford describes it as an amethyst, and in George IV.'s coronation book it is shown blue, which doubtless indicates the same stone. The fleur-de-lys which originally supported this orb was in course of time developed into an elaborate piece of goldsmith's work (Fig. 32), thickly jewelled with coloured gems and diamonds, with supplementary curves and sprays of enamel work.

In the sceptre as it is now some of the lower parts of the ancient top are still retained in a modified form. From the centre of this ornamental groundwork spring four large and two small enamelled curves, the larger ones jewelled on their outer surfaces, which clasp the great drop-shaped Star of Africa* diamond firmly (Fig. 33). The curves can be opened and the stone removed whenever it is required to be worn as a pendant. Above the diamond the enamelled scrolls and jewels of the old head are still retained with some minor additions.

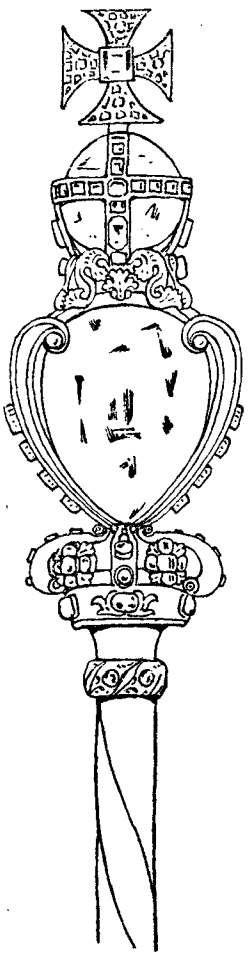


FIG. 33.—THE ROYAL SCEPTRE WITH THE CROSS SHOWING THE STAR OF AFRICA AS IT AT PRESENT APPEARS.

On this glittering foot rests the great amethyst orb, faceted all over, and having round the centre a jewelled band with an arch of gold, rubies and diamonds. The cross-patée at the top is thickly set with diamonds, a large emerald being in the centre.

The entire length of the sceptre is about three feet, the upper part is wreathed, collars of gems and enamels enclose a smooth portion as a grip, and the end is incrusted with rich sprays of gold and enamels thickly jewelled with coloured stones and diamonds.

The foot widens out into a spherical boss with ornamental incrustations of gold, enamels and precious stones. It is probable that much of the sceptre, excepting the addition of the Star of Africa, is largely of the same design as when

* See p. 56.

it was originally made by Sir Robert Vyner, though it has doubtless been often repaired and the enamels remade as necessary.

This sceptre is placed in the right hand of the sovereign at the coronation.

THE KING'S SCEPTRE WITH THE DOVE

THE ROD OF EQUITY*

The Sceptre with the Dove is of gold, and both in Walker's account of the coronation of Charles II. and Sandford's of that of James II. (Fig. 34) it is shown as bearing the same general design as that now existing. It is a rod of gold measuring three feet seven inches in length. At the top is a mound, also of gold, with a fillet round the centre, studded with diamonds, and an arch above it ornamented in the same way. From the top of the mound rises a golden cross, on which is sitting a white enamelled dove, with extended wings; the eye, beak, and feet are of gold. A little below the mound is a band studded with diamonds, and beneath this another band, with drooping designs, ornamented with coloured gems and diamonds. In the centre of the sceptre is an ornamental band of enamels and gems, and gold open work with coloured gems, enamels and diamonds. Nearer to the end is another band with large jewels, and at the foot is a boss encircled with a jewelled band and also an enamelled band. The dove is typical of the Holy Ghost, who was considered especially to control the actions of kings, and for this reason a sceptre with the dove has been constantly used by kings from a very remote period. In France it was formerly the custom to let white doves loose in the church after the coronation of the kings.

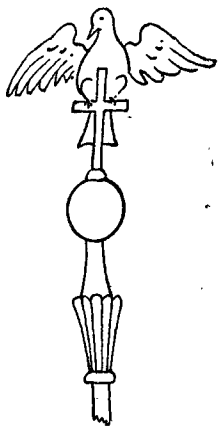


FIG. 34.—SCEPTRE WITH DOVE, CROSS AND MOUND. FROM SIR EDWARD WALKER'S ACCOUNT OF THE CORONATION OF CHARLES II.

This sceptre is borne in the left hand of the sovereign at the coronation.

THE QUEEN'S SCEPTRE WITH THE CROSS

The Queen's Sceptre with the Cross is first figured in Sandford, as it was made for Queen Mary of Modena (Fig. 35); and, with some alterations, that now existing in the Tower agrees with his account.

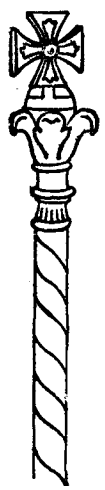


FIG. 35.—SCEPTRE WITH CROSS, MOUND AND FLEUR-DE-LYS, MADE FOR MARY OF MODENA, QUEEN-CONSORT OF JAMES II.

The sceptre is all of gold ornamented with diamonds. At the top is a double fleur-de-lys, with three leaves bending upwards and three bending downwards, all thickly jewelled with diamonds of fair size. Above this is a mound of gold with a fillet set thickly with diamonds, and an arch over the top of the globe jewelled in the same way. The cross-patée at the top has a large diamond in

* Though this sceptre is now used at coronations and at them is specifically named the Rod of Equity and Mercy, it is interesting to note that St. Edward's Staff (see p. 30) appears to have an even older tradition giving it the title of the Rod of Justice and Equity.

each of its arms and a large one in the centre. In the middle of the sceptre is a space closely ornamented with sprays formed of open work in gold, with leaves and flowers composed of large and small diamonds. Beyond this is a clear space and an elaborately jewelled boss at the end. It is two feet ten inches in length.

THE QUEEN'S SCEPTRE WITH THE DOVE

The Queen's Sceptre with the Dove resembles that of the King, but is a little smaller.

The mound at the top is surmounted by a cross on which is a white enamelled dove with outstretched wings. Encircling the mound is a fillet ornamented with coloured gems and diamonds, and leaves enamelled white and red. The arch over the top of the mound is decorated in a similar manner. About the middle of the sceptre is a collar of dark blue enamel ornamented with gems and designs in white enamel. Nearer to the foot is another more elaborate collar with sprays of open work in gold ornamented thickly with gems and enamels. The foot of the sceptre is a boss with ornaments of gold, gems and enamels.

This sceptre is not mentioned in Sandford's account of the coronation of James II. The Queen on that occasion used only the small ivory sceptre with the dove with closed wings, which is described below.

This small ivory sceptre would very probably not have been considered near enough in design to the King's to satisfy the desire for equality of ceremony which was so prevalent at the coronations of William and Mary. It is therefore nearly certain that the larger gold sceptre with the dove was made for Mary II., and that it was purposely made very like that of the King. It was mislaid for a time, owing probably to some of the many changes that have at various times taken place in the Tower, but was discovered in 1814 at the back of a shelf in the Jewel House.

THE QUEEN'S IVORY ROD

In the list of the regalia destroyed under the Commonwealth in 1649 an entry will be found of an ivory staff with a dove at the top, and such a staff is now in the Tower. It is stated in the list to have been made for Queen Mary of Modena, consort of James II., and is very likely a copy of the older sceptre. It is made in three pieces with collars of gold over the junctions, and measures altogether three feet one and a half inches in length. The top of the sceptre has a mound and a cross-patée of gold surmounted by a white enamelled dove with closed wings, and with eyes, beak, and feet of gold. The mound at the top of the sceptre, and one also at the other end, have champlevé enamels upon them of identical workmanship with that upon the bracelets which, as we have seen, were the work of Sir Robert Vyner. Doubtless the designs upon this

sceptre were copied by the royal goldsmith of James II. to match those made for Charles II. The designs in both these mounds are the double rose, thistle, harp, and fleur-de-lys, separated by a small blue quatrefoil. A similar ornamentation is on the boss at the foot of the sceptre.

The fact that the mound at the foot of this sceptre nearly resembles that at the top both in size and ornamentation reminds us that at one time the stems of the orbs themselves were very long, so much so that it is sometimes difficult to say which is orb and which is sceptre. This peculiarity will be seen on reference to some of the sketches showing the early forms of orbs.* All the sceptres have large bosses at their lower ends, but in no other instance does it so nearly approach the size of the mound at the top.

ST. EDWARD'S STAFF

Known also as the Rod of Justice and Equity

So many portions of the English regalia are named after Edward the Confessor that he may almost be called the patron saint of the regal emblems. In his honour Henry III. rebuilt Westminster Abbey, and he is godfather not only to the official English crown, but to the sword "Curtana,"† as well as this curious rod of justice and equity. A rod of this kind has been used at all our coronations from the earliest times. In the first known account of the coronation of our Anglo-Saxon kings, that of Æthelred II.,‡ it is said that after the crown and the sceptre had been given to the king a "Virga," or rod, was presented. The words used on the presentation were in Latin, and signified "Receive this rod of Justice and Equity." No description of the rod exists, but it was clearly different from the sceptre, the words used being "Receive this sceptre, the emblem of the power of the King." The king very probably held the sceptre in one hand and the Rod of Justice in the other.

There is every probability that the staff now known as St. Edward's Staff is the survival of the ancient rod, and it may be a copy of the "long rodd of silver gilt" mentioned in the list of the royal plate and jewels destroyed in 1649 (see p. 7), but the ornamentation now upon it appears to be consistent with the belief that it was designed anew by Sir Robert Vyner. It is supposed to be a staff to guide the footsteps of the king, and in furtherance of this purpose is tipped with a pike of steel four inches and a quarter long.

The entire length of St. Edward's staff is four feet seven inches and a half, and it may be described as a rod of gold divided at intervals with collars of ornamental leaf patterns. At the top is a mound and cross-patée, and tradition says that formerly a piece of the true cross was enclosed within the mound.

* See p. 32. † See p. 38. ‡ Cotton MS. Claudius A III. p. 9 *Coronatio Æthelredi Regis.* Now in the British Museum.

Plate IX

THE QUEEN'S SCEPTRE WITH THE DOVE

THE KING'S SCEPTRE WITH THE DOVE

CHAPTER V

The Royal Orbs

The Origin of the Orb—Signifies the Domination of the Christian Religion—An Emblem of Sovereignty—Edward the Confessor—William the Conqueror—Henry I.—Richard Cœur de Lion—Henry III.—Henry VII.—Henry VIII.—Charles II. to George V.—The King's Orb described—The Queen's Orb—Made for Mary II. wife of William III.—The Queen's Orb described.

THE orb with the cross above it is a very ancient Christian emblem; it signifies the domination of the Christian religion over the world. It was used by the Byzantine or Roman emperors of the Eastern Empire, from whom it was borrowed by our Saxon kings. An instance of its early use exists in the British Museum on a magnificent carved ivory diptych of about the fifth century, representing an archangel holding in his left hand an orb with cross, very closely resembling that which is found on the Great Seal of Queen Elizabeth; in fact, we may say that the orb and the cross has been one of the emblems of independent Christian sovereignty longer than any other actual forms now used either here or on the Continent.

The orb is first found on English coins of Edward the Confessor, and shows as a sphere with a cross upon it. It does not occur often on coins, but may be seen upon some of those of the Tudor kings and the finer coins of James I.; but on none of these is there any variation in its form, and the cross is always a short one.

On the Great Seals of England, of which there is a complete series in the British Museum, there is a certain degree of difference in the forms of the orb. It first appeared on the Great Seal of Edward the Confessor, and is a simple sphere held in his left hand. William I. used a cross above the sphere (Fig. 36), and this cross in some form or other has invariably been used since. On Henry I.'s fourth Great Seal a dove is shown above the cross-patée (Fig. 37), and Stephen and Henry II. used the same design. Richard I. (Fig. 38) and John both used a tall, thin cross with leaves issuing from its stem; and Henry III. (Fig. 39) carries a beautiful orb with a very tall ornamented stem bearing a cross above it, and on his second Great Seal an orb with a tall plain stem, and a smaller orb with cross-patée at the top (Fig. 40). From Edward I. to Richard III. the stems of the crosses above the orb were very tall, and the crosses themselves small. Henry VII. carries an orb with a tall stem (Fig. 41),

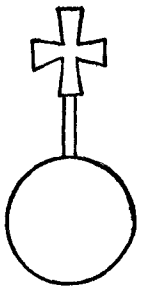


FIG. 36.—ORB WITH CROSS-PATÉE ON SHORT STEM. FROM GREAT SEAL OF WILLIAM I.

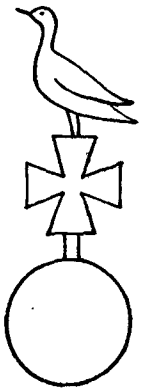


FIG. 37.—ORB WITH DOVE AND CROSS-PATÉE ON SHORT STEM. FROM THE FOURTH GREAT SEAL OF HENRY I.

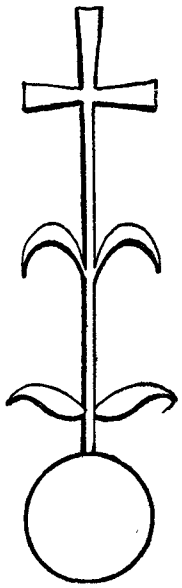


FIG. 38.—ORB WITH CROSS ON TALL ORNAMENTAL STEM. FROM THE FIRST GREAT SEAL OF RICHARD I.

FIG. 39.—ORB WITH CROSS ON TALL ORNAMENTAL STEM. FROM THE FIRST GREAT SEAL OF HENRY III.

FIG. 40.—ORB WITH CROSS AND MOUND ON TALL STEM. FROM THE SECOND GREAT SEAL OF HENRY III.

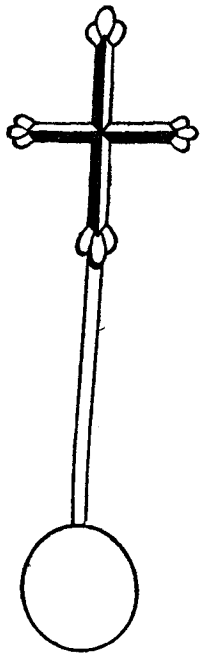


FIG. 41.—ORB WITH ORNAMENTAL CROSS ON TALL STEM. FROM THE GREAT SEAL OF HENRY VII.

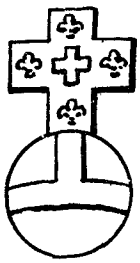


FIG. 42.—ORB WITH ORNAMENTAL CROSS. FROM THE SECOND GREAT SEAL OF HENRY VII.

above which is a much larger cross than was used by his immediate predecessors, and each of the ends of the cross are ornamented with a trefoil. Henry VII., on his second Seal (Fig. 42), entirely does away with the stem on which the cross had hitherto been placed, and the cross, itself ornamented, rests directly on the top of the orb, as does that on the orb now in the Tower which was made for Mary II. The orb which was made by Sir Robert Vyner for Charles II., and which is now in the Tower, has a large amethyst beneath the cross, which may be considered to take the place of the stem upon which, as we have seen, the cross was superimposed from the time of William I. to Henry VIII.

THE KING'S ORB

The orb, mound, or globe is placed in the sovereign's right hand on being crowned, and after that is carried in the left hand. It is never put into the hands of any but kings or queens regnant. The orb of England is remarkable for the fine amethyst cut in the facets, one and a half inches in height, on which the cross-patée stands. The golden ball itself is six inches in diameter, and has a fillet of gold round the centre, outlined by fine pearls and ornamented

with clusters of gems, set in borders of white and red enamel of similar workmanship to that upon St. Edward's crown. The centre stones of these clusters are large rubies, sapphires, and emeralds alternately, and in each case the coloured stones are surrounded by diamonds. An arch, of similar design to the fillet, crosses the upper part of the orb, and the beautiful cross above the large amethyst has in the centre on one side an emerald, and on the other a sapphire. The outlines of the cross are marked by rows of diamonds, and there are three large diamonds down the centre of each arm. The jewels in the centre of each side are also encircled by diamonds, and between the lower foot of the cross and the amethyst is a collar of small diamonds. At the end of each of the upper arms of the cross is a large pearl, and in each of the four inner corners is also a large pearl.

This orb was made by Sir Robert Vyner for Charles II. It is figured in Sir Edward Walker's account of his coronation. The large amethyst is clearly shown, but the bands encircling it are of a different and more ornate pattern from those now existing; very possibly something has been done to the orb since it was first made, but probably the extent of this alteration has been a re-setting of gems and the re-making of all the enamel work.

THE QUEEN'S ORB

As has been before mentioned, there was a certain degree of complication about the coronation of William and Mary, and in some instances the regalia had to be doubled. No doubt what could be altered was altered, so that many of the things which were only intended for the use of a Queen-consort actually did duty for a Queen-regnant; but one thing had to be made entirely anew, and that was an orb, so that the Queen, as well as her husband, should have the necessary emblem of independent sovereignty. But the orb which was made for her is by no means so handsome as that made for the King, nor is it quite so large. It has a fillet round the centre outlined with large pearls, and ornamented with rubies, sapphires and emeralds, alternately circular and octagonal, set in collars of gold. An arch crosses the upper half, ornamented in a similar manner, and at the top a cross, studied with rubies, sapphires and diamonds, differently arranged on each side, rests immediately on the orb.

CHAPTER VI

The Lesser Regalia

The Ampulla or Golden Eagle which contains the oil for the Anointing of the King—The Holy Oil and its origin—James II. paid £200 for the Holy Oil at his Coronation—The Golden Eagle described—Its great age—The Coronation Spoon—Its antiquity—The Handle probably of Byzantine origin—The Spoon fully described—The Swords—The Sword of State described—A Military Emblem of the Sovereignty—The Two-handed Sword of Edward I.—At George III.'s Coronation the Sword of State having been forgotten the Lord Mayor's Sword was used instead—The Deputy Earl Marshal assures His Majesty that the mistake shall not occur again at the next Coronation—The Three Swords—"Curtana," the Sword of Mercy—The Sword of Justice Spiritual—The Sword of Justice Temporal—The Jewelled State Sword—The most valuable in the world—At the Coronation is offered by the King to the Church—After being placed on the Altar is redeemed for 100 shillings—Sword described—The Gold Spurs another Military Emblem—Known as St. George's Spurs—Spur Money—The Bracelets—A very ancient Emblem of Sovereignty—The Bracelets worn by Saul when King—The Bracelets described.

THE AMPULLA

MR. CHAFFERS, in his book on English goldsmiths, says: "The ancient ampulla, used at the coronation of English sovereigns, was, according to Mezeray, of lapis lazule, with a golden eagle at the top enriched with pearls and diamonds." There is unhappily no relic of this beautiful jewel left, nor is any indication of the size given; but the mention of a golden eagle is interesting, as it at all events shows that if we have kept nothing else we have kept the tradition.

There is an ancient legend that a holy cream was given to St. Thomas of Canterbury, by the Virgin Mary, for the anointing of the kings of England. This cream was preserved in a golden eagle, which was also divine. The only Christian kings who used to be anointed were the kings of England, France, Jerusalem and Sicily, and afterwards the kings of Scotland, by special Papal favour. The kings of England and France had a special additional right to be anointed with the holy cream or chrisma—a sacred unguent made chiefly of olive oil and balm, and only used in the more sacred ceremonies of the Church, ordination of priests, consecration of bishops, and a few other functions, in all of which it was considered as conferring a specially sacred character to the persons anointed with it. Elaborate directions are given, in coronation services, for the royal anointing. This usually includes the making of a cross on the king's head with the chrisma; on the other places, the hands, the breast, the shoulders, etc., the anointing was done with holy oil. James II. paid his apothecary, "James St. Armand, Esq.," £200 for the cream for his coronation.

The golden eagle itself measures about nine inches in height, with the

Plate X

THEQUEEN'S IVORY ROD

ST. EDWARD'S STAFF

pedestal. The diameter of the pedestal is three and a half inches. The stretch of the wings is seven inches. It weighs about ten ounces of solid gold, and the cavity of the body is capable of containing about six ounces of oil. The head screws off at the neck for the cavity to be filled, and the oil pours out of the beak. This pouring out of the oil, as well as dipping the fingers in the spoon and anointing the sovereign, is always done by the Archbishop of Canterbury.

Mr. W. Jones, in his book on *Crowns and Coronations*, published in London in 1883, says: "It is said that the eagle now existing is the real original ampulla, which was first used at the coronation of Henry IV." (Oct. 13th, 1399). Few of those who have written about this eagle venture to give any opinion about its antiquity, and, at first sight, the surface does not seem very old. The pedestal is, apparently, of seventeenth century make, and the whole of the outside of the bird, down to the minutest feathers, has been gone over with chased work, very likely at the same period; but probably it will be admitted that the general form of the bird lends itself to the theory that it was made at a much earlier period, especially the body (Fig. 43); indeed this may well be of Byzantine origin. Undoubtedly there is one thing about it that is much earlier than Charles II., and that is the very primitive screw with which the head is screwed on. It seems therefore very probable that Sir Robert Vyner found the body of an ancient eagle at Westminster when he had to remake the regalia for Charles II., that he added a pedestal and wings to this body, and then went over the whole surface with a graver. The eagle itself is an emblem of imperial domination. It may be an indication of the ancient claim of the sovereigns of England to be Emperors of Britain and Lords Paramount of all the islands of the West.

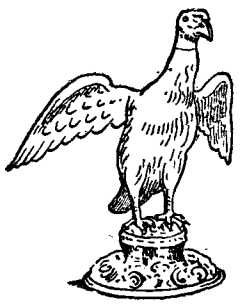


FIG. 43.—THE AMPULLA.

Sandford gives an engraving of the ampulla, which appears exactly as it is to-day. He considered it to be an ancient piece of plate, and says that this and the spoon were preserved from destruction by having been kept at Westminster.

THE SPOON

Two of the articles now existing among the regalia kept in the Tower are possibly, at least in part, of great age. These are the ampulla, or golden eagle, above described, and the anointing spoon. Both of these have marks upon them of considerable antiquity, and of the two the spoon has been less altered than the eagle. Before describing the spoon as it now is, it will be as well to note what antiquaries of authority have already said concerning it.

Henry Shaw, in his exquisitely illustrated book on the dresses and decorations of the Middle Ages, published in London in 1843, gives a fine coloured

illustration of the spoon. He says: "It has most probably been used in the coronation of our monarchs since the twelfth century," . . . "its style of ornamentation seems to prove that it was made at that period," . . . "there can of course be no doubt of its antiquity." He says it is of gold—a natural mistake; but, as a matter of fact, it is of silver, heavily gilt. He restores the handle itself with blue enamel, and the two circles above and below the pearls with green enamel.

Mr. W. Jones, in his book on *Crowns and Coronations*, already referred to, says: "The spoon from its extreme thinness appears to be ancient"; and "it seems probable that this spoon may have been used at the coronation of our monarchs since the twelfth century."

Mr. Cripps, in *Old English Plate*, considers the entry in the lists of the regalia in the time of Charles II. to prove that the coronation spoon was at all events remade for him. Lastly, in 1890, when a most valuable paper on *The Spoon and its History* was read at the Society of Antiquaries by Mr. C. J. Jackson, F.S.A., and Queen Victoria was graciously pleased to lend this specimen for exhibition, the general opinion was that it might be attributed to the twelfth or thirteenth centuries.

Having examined the spoon very carefully, the conclusion has been arrived at that the handle at all events is undoubtedly old, probably Byzantine. This part of the spoon is about seven and a half inches long, and is divided into three parts, tapering towards the end. The end division is wreathed, and the extreme tip is of a flattened cup-like form. Then comes a boss which may be intended to represent an animal's head. Next is a division that at one time contained enamel; the metal-work on this is not filigree, as described by Mr. Shaw, but "champlevé," a different form of preparation for enamel-work. The lower surface is rough, as might be expected, but no traces now remain of enamel. The pattern is a decorated scroll. Then comes a square boss with rounded corners, having a chased circle on each of its faces, which marks the beginning of the third and most decorative part of the handle, which thickens considerably in the centre. A circular ornament, with traces of chased work upon it, is the chief attempt at decoration. Above and below this are two pearls, none of them ancient, and beyond these two circular ornamental spaces with "champlevé" work, which Mr. Shaw shows filled with green enamel. Then next to the bowl is an ornament which somewhat resembles a fanciful head, and the stem is joined to the bowl by a prolongation downwards, a modification of the "keel and disc" fashion well known to have been used in early Christian spoons. The handle shows no sign whatever of recent workmanship, either on the sides, the front, or the back, except regilding. The patterns on the back are quite simple, and the knot in the thickest part is certainly of an ancient design, all the corners are rounded everywhere, and the forms show wear consistently all over it. The regilding perhaps destroyed small bits of enamel which in Shaw's time may have existed

in protected corners, and given him some authority for his green and blue restorations.

The bowl, which is about two and a quarter inches long, has work upon it which is more difficult to fix as having been made at any particular time. In the first place, the shape of it does not agree with the generally understood shapes used in mediæval domestic spoons. It is divided by a ridge down the middle into two parts, into which the Archbishop dips his two fingers, and at its junction with the stem there is an engraved leaf pattern, the treatment of which is comparatively modern. The front of the bowl is engraved with a design which has some appearance of antiquity, but the manner of treating it does not appear altogether satisfactory. Indeed, it appears very probable that the bowl was remade by Sir Robert Vyner, and that the ancient bowl may have had the curious ridge down the middle, although it is doubtful whether it had the pattern on the front or the leaf pattern at the back.

It is also noteworthy that in the various accounts where a spoon is mentioned nothing is said about the enamelling, which undoubtedly existed, neither is there any mention of the four pearls.

Both this spoon and the golden eagle have much sacredness connected with them. They are both used in that part of the coronation which is specially holy, and when the regalia were removed to the Tower from Westminster Abbey, it is quite possible that these two precious objects were retained by the Abbey authorities on the ground of their belonging to them; indeed, Sandford, speaking of the plunder of the regalia from Westminster Abbey, expressly excepts the ampulla and spoon, and it is therefore reasonable to believe that these were kept separately. He says: "All the regalia, *except the ampulla and spoon* (both of which were constantly kept in the church of Westminster), being sacrilegiously plundered away."

THE SWORDS

There are five swords now kept in the Tower. The largest of these is the Sword of State—a two-handed sword, the length of the blade of which is about thirty-two inches, and the breadth thereof about two inches. The quillion of the sword is formed by an arrangement lengthwise of the lion and the unicorn in gilt metal, with a double rose between them. The grip of the sword and the pommel are also of gilt metal, the former has on it in raised work designs of the portcullis, fleur-de-lys and harp, whilst on the latter are a thistle, orb and other emblems. The upper end of the scabbard has a metal sheathing, gilt, in the form of a portcullis, whilst the lower end has a shoe of gilt metal with designs of portcullis and the lion crest of England upon a crown, and finishes with an orb and cross. The scabbard itself is covered with crimson velvet encircled with gilded metal plates bearing designs in high relief. Of these the centre plate bears the full royal coat of arms of England, with supporters, whilst the other plates bear the

Tudor badges of the portcullis, the double Tudor rose, and the thistle of Scotland, the harp of Ireland, and the fleurs-de-lys of France.

Swords are found upon the Great Seals of all our English sovereigns from the time of Edward the Confessor, usually on the reverses, but they have no particular form, and simply mean that the King is a soldier and the head of the army. In token of which the sovereign is girded with the sword after being anointed. In Westminster Abbey with the coronation chair is kept a large two-handed sword, said to have belonged to Edward I. It is a state sword of great size, and the form of the handle is evidently the original of three of the other swords which are now kept in the Tower. At the coronation of George III., the Earl Marshal forgot the Sword of State, so that one had to be borrowed from the Lord Mayor to replace it, for being only an emblem any sword suffices. The King very naturally reproved Lord Effingham, the Deputy Earl Marshal for this neglect, and he in his confusion replied: "*It is true, sir; but I have taken care that the next coronation shall be regulated in the exactest manner possible.*"

There are three other swords besides this state sword which are of considerable interest. One of these is called "Curtana," another the "Sword of Justice to the Spirituality," and the third the "Sword of Justice to the Temporality," and these are all now of the same pattern. They were figured by Sir Edward Walker, but the handles then given are different from those that now exist. The most curious of these is "Curtana," or the "Sword of Mercy," which is also known as the sword of Edward the Confessor. It was formerly the privilege of the Earls of Chester to carry this sword before the King, but the earldom of Chester being merged into that of the Prince of Wales another peer is selected by the King for this privilege. The Swords Spiritual and Temporal are also carried by peers selected by His Majesty, and at the last coronation were carried by two Field-Marshals, Earl Roberts and Viscount Kitchener. The point of the sword "Curtana" is blunt, cut off square, though in Sir Edward Walker's account it is shown as jagged. This blunted point is supposed to be typical of the quality of mercy. The handles of the three swords are of a simple pattern, all gilded; the pommels being thick octagonal plates with circular centres. The scabbards are covered with crimson velvet ornamented with a running scroll in gold braid. The length of "Curtana" is about thirty-two inches, and the breadth of the blade is two inches. The other two swords are four inches longer, and the breadth of their blades is a little less, and they are both pointed in the usual manner.

THE JEWELLED SWORD OF STATE

The Jewelled Sword of State is considered to be the most beautiful and valuable sword in the world. It was made for George IV., costing £6,000, and presents a mass of jewels of all colours set in dull gold. At the coronation this sword is borne by the Keeper of the Jewel House as one of the military emblems, and is

Plate XI

THE KING'S ORB

offered by the King in homage to the Church. The Archbishop of Canterbury receives the sword and places it on the Altar, which ceremony being accomplished the King redeems it on payment of one hundred shillings.

The hilt and quillion are a mass of diamonds interspersed with coloured precious stones set so thickly that the gold setting is scarcely visible. On the extreme top of the hilt is a large diamond with four large rubies arranged equidistantly below. Then come two more rows of large emeralds and diamonds. The hilt itself bears a device of oak leaves and acorns in emeralds and diamonds. The quillions, thick set with small diamonds, have at their extremities lions' heads also in diamonds. In the centre of the quillion is a very large and remarkably beautiful emerald valued at £2,500. The scabbard is of dull gold. At the upper end it is ornamented with a sapphire, a ruby, two diamonds, and a yellow sapphire arranged in the form of a cross and enclosed in laurel sprays set with brilliants. The main part of the scabbard has the badges of the rose for England, the thistle for Scotland, and the shamrock for Ireland, worked in rubies, emeralds, and diamonds. These three devices are thrice repeated down the length of the scabbard. Each badge is separated from those above and below by crossed golden sprays of laurel and palm.

The "chape," or lower end of the scabbard is decorated with a repetition of the oak leaf and acorn design described on the hilt, but on a smaller scale. At the exteme end of the scabbard is set in diamonds a large oval turquoise.

The reverse side of the scabbard is of plain gold, ornamented with devices, but is not jewelled.

THE SPURS

In the list of the regalia made for Charles II., and drawn out in 1685 in preparation for the coronation of James II., mention is made of a pair of golden spurs. They are figured both in Sir Edward Walker's account of the coronation of Charles II., and in Sandford's account of the coronation of James II., and appear to be the same now as they were then, with the exception of the straps and buckles. They were made by Sir Robert Vyner, and are of the kind known as "prick" spurs, as they do not end in a rowel, but in a sharp point projecting from a conventional flower. They are of solid gold, richly chased in flowing patterns, and have straps of crimson velvet embroidered in gold. They are known as St. George's spurs, and are one of the emblems of knighthood and chivalry, and with the sword help to mark the military character of the sovereign. At the coronation these spurs are presented to the sovereign, and immediately deposited on the altar, being afterwards redeemed by the payment of some handsome fee. This procedure, indeed, takes place with most of the articles used at the coronation, one after the other.

In former days no one was allowed to enter a sacred edifice with military

arms upon him. These were generally left with one of the attendants at the door or in the porch, while their owner went inside to pray. When the prayers were finished and the soldier came out again, he had to redeem his accoutrements with such money as he had available, and "spur money" had always to be taken into consideration when an armed knight went to his devotions.

THE BRACELETS

In the account of the death of Saul as given by the Amalekite, the "crown that was upon his head, and the bracelet that was on his arm,"* were taken from him, and bracelets appear to have been at different times used as one of the emblems of sovereignty.

They were worn by Babylonian and Assyrian monarchs, and it is stated that in Persia, even at the present time, only the Shah and his sons are allowed to wear them. They were used at the coronation of English sovereigns until lately, and are mentioned in accounts of the coronations of Richard II., Henry VIII., Edward VI., Mary and Elizabeth. In the list of the regalia made for the coronation of Charles II., by Sir Robert Vyner, mention is made of bracelets, and these same are now in the Tower, but the enamel has undoubtedly been restored. It is identical in colour and preservation with the similar designs that are to be found on what is known as the "Queen's Ivory Sceptre," made for Mary of Modena.

These bracelets are one and a half inches in breadth, and two and a half in diameter. They are made of solid gold, and are lined with crimson velvet, which is fastened on with red silk drawn through holes pierced in the edges. The edges are marked by raised gold fillets with diagonal lines in blue enamel. The emblems of the three kingdoms and the fleurs-de-lys of France are enamelled on the surface of the bracelets. The designs are cut out of gold, forming shallow spaces into which the enamel is fused. This is known as "champlevé" enamel-work. The double roses are coloured a rich crimson, with little green leaves between the outer petals; the thistles have green cups, pale purple heads and dark green leaves. The harps are pale blue with deep gold strings, and the fleurs-de-lys are a deep rich yellow. These emblems are divided from each other by a dark blue four-petalled flower, with gold centre, and on the fastening of each bracelet are three of these little blue flowers.

* 2 Sam. i. 10.

CHAPTER VII

The King's Plate

The Baptismal Font for Royal Princes—Made in the Reign of Charles II.—Used till 1840, when Queen Victoria ordered a New Font—Charles II.'s font described—The Alms Dish belonging to it—And the Flagons—The Flagons described—The Maundy Dish—Used on Maundy Thursday at Westminster Abbey—The ancient ceremony—The Dish described—The Alms Dish and Flagon of William and Mary—Described—Used in the Chapel of St. Peter ad Vincula in the Tower—Charles II.'s Wine Fountain—Its uses—Presented by the Borough of Plymouth—Queen Anne adds 432 ounces of pure gold to it—The Fountain described—Queen Elizabeth's Salt-cellar—The oldest piece of Royal Plate in the Tower—Described—St. George's Salts—Eleven in number—To replace those destroyed by the Commonwealth—A set of four described—Their curious history—Upside down for 98 years—The weight of each, 54 ounces, 12 dwts.—A second set of four St. George's Salts—Height of each 16¼ inches—Three St. George's Salts of different patterns—Described—Height and weight of each—The Salt of State—In the form of a castle, richly jewelled—Presented to Charles II. by the City of Exeter—Used at Coronation Banquets from Charles II. to George IV.—The Salt described in detail—A miniature fortress with portcullis and armed with guns—The receptacles for the salt—Height of tower 18½ inches—Probably made in Exeter, 1660—The eight Royal Maces—Charles II., James II., William and Mary, George I.—The origin of the Mace—A cavalry weapon—A policeman's truncheon—Borne by Serjeants-at-Arms—Two Maces of Charles II. described—A drinking cup at the head of a Mace—The State Trumpets.

THE BAPTISMAL FONT

THE Baptismal Font, the alms dish or basin, together with two very handsome flagons, form a set of silver-gilt plate made for Charles II. on his restoration. The font was intended to be used for the baptismal ceremony of princes and princesses of the blood royal who might thereafter be born. The first recorded christening at which it was used was that of the Princess Augusta (afterwards Duchess of Brunswick), third daughter of Frederick Louis, Prince of Wales, at St. James's Palace, on August 29th, 1737, but doubtless it had been used at earlier royal baptisms.

It was next used for the baptism of George IV., which took place in the Grand Council Chamber in St. James's Palace on September 8th, 1762. George III. was not himself christened in this font, but it was used for all his children except Prince Alfred. The latest recorded ceremony in which it was used was that of Prince Octavus on March 23rd, 1779. Queen Victoria, in 1840–41, ordered a new silver-gilt font, which is kept at Windsor, and in this Edward VII., the Empress Frederick, and the other children of Queen Victoria were christened. The old font at the Tower has consequently, at any rate, temporarily, fallen into disuse.

Charles II.'s font has the general appearance of a large, covered bowl standing on a slender, rounded column, giving a somewhat top-heavy effect.

The bowl has a diameter of seventeen and five-eighths inches, and is six inches in depth. It has a flat and plain edge with narrow lines incised under the lip. The body is embossed with designs showing various flowers and six amorini in different poses. One of these is holding a torch, another a mantle, a third a hammer, whilst the other three hold respectively a sword, ropes, and a sheaf of corn. The royal arms of the Stuarts are engraved inside the bowl. The cover of the font is dome-shaped, divided into four tiers, on top of which stands a vase-shaped pedestal supporting two figures representing St. Philip baptising the eunuch. The cypher of Charles II. surmounted by a crown is engraved on the cover. The lower and broadest tier is embossed with six amorini in various attitudes, whilst the smaller upper tiers are decorated with acanthus and water leaves. Supporting the bowl of the font is a high, rounded column, divided half-way up by a large compressed knop and decorated with acanthus leaves, tulips and other flowers. The knop is divided by narrow, flat moulding into two sections, chased with acanthus foliage. The column stands on a circular splayed base, also chased with acanthus foliage, and measuring only nine and a half inches in diameter. The cypher of Charles II. with the royal arms, garter and motto, are engraved on the base.

The basin or alms dish which goes with the font is a massive and handsome piece of plate. On a plain centre are engraved large the royal arms of the Stuarts surrounded by an embossed laurel circlet. The broad border of the basin is embossed with various devices; the outlines of monster faces; three amorini differently posed and holding sprays of flowers, and three large birds—probably intended for eagles—with spreading wings. The intervening spaces are filled in with flowers in bold outline.

The two flagons, which are of very handsome design, probably had no original connection with the font and alms dish, but became intimately associated with them from having been used as one set at the baptism of many princes and princesses, amongst whom were all the children of George III. The high relief designs on these flagons are perhaps hardly clerical, however classical. They have more the shape and appearance of tankards, and though they have a general similitude, differ somewhat in design and size, and may therefore be separately described. The larger is undoubtedly of German origin, made, as the marks show, at Hamburg; but the decoration on the borders of the cover and at the base are probably English. The design in high relief on the drum represents a bacchanalian scene of limited morality; the lip is moulded and plain. The base is wide and splays from a plain moulding on the drum, and is boldly embossed with the faces of cuttle-fish. The handle is scrolled and foliated, and has a grotesque head on the shoulder and at the lower end. The thumbpiece is formed of a double-foliated scroll. The cover has a wide border which is decorated with the same devices as the base, and on top is a circular medallion on which may be seen repoussé figures of Venus and Adonis seated

Plate XII

THE QUEEN'S ORB

near trees with a Cupid before them. The height of this tankard is eleven inches, and its diameter at the mouth is five and three-quarter inches.

The second and slightly smaller flagon or tankard is also of German origin, and shows the same Hamburg marks as the larger. The decorations on the borders of the cover and the base are as before, and the handle and thumbpiece are the same. The bacchanalian scene on the drum, which is in high relief, leaves little to the imagination. The scene on the medallion on top of this flagon differs from that on the larger flagon, in that Adonis has now assumed a helmet, whilst Cupid is clinging to the limbs of Venus. The height of this tankard is ten inches, and the diameter at the mouth is five and seven-eighths inches.

THE MAUNDY DISH

This dish is taken once a year, under a guard of the Yeomen of the Guard, to Westminster Abbey, and there used for the distribution of the Maundy money to the aged poor. This ceremony takes place on the Thursday before Good Friday, and the number of the poor thus benefited is the same as the King's age in that year. The actual Maundy money consists of a silver penny, silver twopenny, silver threepenny, and silver fourpenny; but other handsome doles in money and clothing are at the same time made. The ceremony was inaugurated in the reign of Charles II. in place of the more ancient custom of distributing the Royal Bounty; and the Maundy Dish, though it bears the cypher of William and Mary, dates back to the reign of Charles II.

The dish is of silver-gilt, perfectly plain, twenty-five and three-quarter inches in diameter, and weighing two hundred and two ounces. The maker's mark is an orb and star on a plain shield, the same as that shown on four of the St. George's salts, and the date of manufacture is the same, viz. 1660–61.

FLAGON AND ALMS DISH OF WILLIAM AND MARY

Two fine pieces of church plate made for William and Mary are amongst the royal plate at the Tower. The set probably included two cups or chalices, but no trace of these can be found in any later reigns.

The flagon is of silver-gilt, stands seventeen inches high, and has a large handle and hinged cover. The body has plain moulded edges, and is covered with boldly embossed cherubs' faces, scrolled acanthus foliage, and festoons of roses and fruit on a granulated surface. The base splays broadly outwards and is decorated with acanthus leaves. The handle is plain, terminating at the bottom in a plain flat disc. At the top is a thumbpiece for opening the lid, which is pierced with a heart and a triangular opening. The cover is shallow, is embossed with acanthus leaves, and has on top a small plain knob. The cypher of William and Mary surmounted by a royal crown is on the front of the flagon.

The maker's mark is S. H. linked together on a circular cartouche. The date of manufacture is 1691-92.

The alms dish which goes with this flagon is of very handsome design. It is of silver-gilt, twenty-seven and three-quarter inches in diameter, and has in the centre in high relief a representation of the Last Supper. Below this is a panel showing the cypher of William and Mary surmounted by a royal crown. The wide rim of the dish is embossed boldly with four winged cherubs' heads, in the intervals between which are displayed scrolls of acanthus foliage garlands and fruit on a granulated ground. The maker's name was Francis Garthorne, his mark being F. G. with a rosette below on a shield. The dish was made in 1691-92.

Both the flagon and the alms dish are used three times a year in the Chapel of St Peter ad Vincula within the Tower: on Christmas Day, Easter Sunday and Whit-Sunday.

Though they do not form a portion of the royal plate it may here be mentioned that the sacramental plate in daily use in the Chapel of St. Peter ad Vincula, though not so ornate, is considerably older than these, dating back to Charles I. There are a chalice and small patin dated 1629; another chalice and small patin dated 1637 and 1638 respectively, and one large patin dated 1682. All are inscribed with the monogram C. R. surmounted by a royal crown, the first four pieces pertaining to the reign of Charles I. and the last to that of Charles II. It is a matter for satisfaction that this ancient plate escaped the organised destruction of the Cromwellian era.

THE WINE FOUNTAIN OF CHARLES II.

This is a very fine piece of plate and somewhat appropriate to the Merry Monarch. If in actual use a barrel of wine would be placed high up in an obscure corner of the room. From this a pipe would run to a hole at the bottom of the fountain, and through this the wine would in accordance with the law of levels rise to the topmost figure and thence flow down into the open receptacles below. As there is no escape from these except on to the table, it would be incumbent on the company to keep on dipping their beakers into the generous flood to avoid not only an overflow, but also so important a matter as the waste of good wine.

There is, however, no record of this fountain having been thus used; more probably it has served as a handsome centre-piece at royal banquets, loaded with fruit and sweets. Whatever its intended use the fountain is undoubtedly the finest piece of royal plate in the Tower. It was made by Sir Robert Vyner, at a cost of £400* to order of the Borough of Plymouth, and was presented by the loyal citizens thereof to their king on his restoration. It is of silver, richly gilt, this gold-covering having on several occasions been renewed. At the

*About £2,000 of our money.

coronation of Queen Anne no less than four hundred and thirty-two ounces of pure gold were used, and again in the reigns of George II. and George IV. rich coatings of gold were added.

The base consists of a large circular dome, resting on four mermaids, each mermaid having a double tail. The dome is embossed with four shaped and scrolled panels, each depicting a cupid riding a dolphin. Between each panel are the outlines of monster faces.

Resting on the dome is a broad dish or basin divided into four large shallow receptacles for wine. Each of the four receptacles shows in repoussé a different subject. These are severally: Neptune and Amphitrite; two tritons riding marine monsters, one spearing the other; mermaids and dolphins; and two sea nymphs riding a dolphin, with a merman holding a bowl of flowers. These four large receptacles are connected by small-shaped oval depressions in which grotesque faces are shown in repoussé. The shaped borders are also decorated with repoussé work.

Rising from this broad basin is a tall octagonal column with four broad faces and four narrow ones. On the broad faces are plain niches, two of which show in high relief figures of Neptune standing with one foot on a dolphin, and the other two show sea nymphs seated and holding conch shells over their heads, also in high relief. Between each of these panels and beneath them is an escalloped shell projecting from the column and so placed as to catch the first flow of wine from above. The four narrow faces of the column as well as the top and bottom are decorated with embossed festoons and garlands of fruit.

On the top of the octagonal column is a short vase-shaped ornament, chased and embossed with acanthus leaves, which forms a pedestal for a tall, lightly clothed female figure. The figure which is in classical style is held to represent either Erinnys or Cleopatra, probably the latter. Round her uplifted arms may be seen encircling serpents.

The total height of the wine fountain is thirty inches. The width of the broad basin is twenty-eight and a quarter inches, whilst the diameter of the base is thirteen and three-quarter inches. There are no hall or maker's marks, but from documentary evidence it is known to have been manufactured in 1660.

QUEEN ELIZABETH'S SALT-CELLAR

Among the many lists of royal treasure in Rymer's *Fœdera* is one which gives details of the plate which was given to the Duke of Buckingham and the Earl of Holland to sell for Charles I. in 1625 on the occasion of his trouble with Spain. Unfortunately no figures are given, but the descriptions are elaborate enough to show that many of the pieces must have been of great beauty. There are also minute descriptions of many of these treasures given in the Calendars of the Exchequer from Edward II. to Henry VIII. What with one king selling some,

and another king losing some, and the Commonwealth making at last a clean sweep of anything royal they could lay hands upon, it is little wonder that there are but few pieces left of the old royal treasure of England. Among the fine collection at the Tower is only one piece that can claim any greater age than the time of Charles II., and this is known as Queen Elizabeth's "Great" Salt-cellar. Salt-cellars, it should be said, were called "Great" in distinction from the "Trencher" salts, the former being used to mark the difference in rank between the guests at table, whereas the latter, which were quite small, were put near each guest for use only.

This salt-cellar is in three divisions—the lower part, which holds the salt in a shallow basin, then four brackets, and the lid raised upon them.

This arrangement is peculiar, and it seems as if the lid was at one time fitted in the lower portion, and that it had been lifted up on the brackets by way of improvement. The brackets as they now are do not appear to be of the same workmanship, or to be quite in keeping with the rest, but they may have been substituted for others which originally existed in the same place, or made to match others of Charles II.'s which have the same kind of heightening.

The body of the salt-cellar is divided externally into three compartments by grotesque figures with scroll prolongations and flat pieces curving outwards above their heads, terminating in masks.

In each compartment is an allegorical figure of one of the Virtues within a circular wreath, charmingly designed and executed in low repoussé and fine chased work. The foot has two decorated bands: one flat with an elaborate design of cupids and flowers, and the lower one curved outwards and covered with masks, flat scrolls, and conventional flower sprays. There are three feet designed in the form of sphinxes' heads with forepaws.

Above the allegorical figures the lip broadens out into a projecting piece ornamented with fruits and flowers in high relief, and over this is the shallow salt basin.

The four scrolls supporting the top are in the form of dolphins with ornamental tails, and the lid itself is a very fine specimen of Elizabethan goldsmith's work. The main part of the lid is ornamented with fruit and flower groups, characteristic strap and cartouche work, and allegorical figures within oval laurel wreaths. Above this comes an urn-like superstructure with three scroll handles having animals' feet and human masks. A smaller urn form supports the figure of a knight in armour with a long sword and a shield.

ST. GEORGE'S SALTS

There are altogether in the Jewel House at the Tower eleven great salt-cellars known as St. George's Salts. Of these eight are in sets of four, whilst the remaining three are each of different designs. They are all of the same date 1660-61, and

Plate XIII

THE AMPULLA

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form a portion of royal plate which was made for Charles II. to replace that lost and melted down during the last years of the reign of Charles I. and the Commonwealth.

A Set of Four

These salts, of which there are four, were part of the royal plate made for Charles II. on his restoration. They are of silver-gilt, cylindrical in shape—standing ten inches in height and about six inches in diameter—and are embossed with large flowers and foliage on a burnished ground. At the top is a shallow depression for holding salt, whilst from three points in the rim rise scrolled brackets curved outwards and ending in serpents' heads. These brackets were intended to support a napkin so as to protect the salt from dust. But somehow this origin got lost sight of, the three brackets being mistaken for legs, and the salts turned upside down and stood upon these.

In 1820, when the royal plate was being overhauled for the coronation of George IV., nobody seems to have discovered this error, and there naturally being no receptacle for salt in the bottoms, Rundell, Bridge and Rundell were instructed to make four new shallow dishes for this purpose. These were fitted into the bottoms of the salts and bear the Crest, Garter, and Crown of George IV. The salts thus stood upside down for the space of ninety-eight years, during which time a desultory correspondence went on regarding which was the right way up. It was only in 1918 that the matter was finally and definitely decided, and the salts turned over with the brackets upwards. To those who made this decision two things were manifest. Firstly, that the brackets had never been intended for legs, because that position caused the serpents to stand on their heads, an indignity which no goldsmith would impose upon them. And secondly, the floral designs on the cylinder were manifestly upside down, when the salts used their brackets as legs. The shallow salt dishes made for George IV., therefore, are found to be superfluous, and the exchequer of those days might have saved £38 10s. 0d., which was the cost of making them.

The salts themselves were made in 1660-61, and bear the maker's mark F.L., with a pellet between the letters and a bird below, in a shaped shield.

The weight marked on one of the salts is fifty-four ounces twelve dwts., and it may be taken that the rest are the same.

A Second Set of Four

These four salts are of the form known as the "hour-glass," on the top of which is a canopy supported by four brackets. These also were made for Charles II., when the royal plate melted down by Charles I. to cover his necessities was being replaced. They bear on the rim the cypher of Charles II. in roman capitals surmounted by a royal crown. The only injury which these have suffered is the loss

by one of its canopy. This was replaced by Rundell, Bridge and Rundell, for the coronation of George IV., at a cost of £5 18s.

The upper and lower portions of the salt are boldly embossed with acanthus leaves and plain leaves, whilst at the waist is a large plain depressed knop separated into sections by three concave flutings. The base is slightly domed and embossed with grotesque faces. At the top under the canopy is a small circular depression four and one-eighth inches in diameter for holding salt. The domed canopy is supported by four brackets and is crowned by a knight in armour, with sword drawn, and mounted on caracoling charger.

The height of these salts is sixteen and a quarter inches, and they have a diameter at the base of nine and three-quarter inches. They bear the mark of an unknown maker, an orb and star on a plain shield, which same mark is to be seen on the "Maundy Dish." The date of manufacture is 1660.

Three Varied Salts

We now come to the three St. George's Salts, each of a different pattern, though two of them are sufficiently alike to serve as a pair. All three have a canopy on top supported by three brackets and surmounted by a mounted knight in armour, presumably St. George. They are all of the same date and by the same maker. The first of these three salts has a trumpet-shape body resting on three lions couchant, the base being ornamented with bold scrolls. Large upright acanthus leaves alternating with plain leaves decorate the body. Near the top is a convex section which is embossed with four rams' heads, with clusters of fruit in the intervals. Above this is a plain circular shallow receptacle for holding salt. The brackets which support the dome make the letter "C," the dome itself being embossed with flowers. St. George, who is riding a very small horse with an exceedingly luxurious tail and mane, has in some previous age lost his sword.

This salt is fourteen inches in height; is marked as weighing sixty-one ounces two dwts., and was made in 1660. The maker's mark is T.A., with a mullet between two pellets below, on a plain shield.

The second salt of this series is also trumpet-shape, but rests on a broad flat base without lions couchant as legs. The ornamentation is very similar except that on the base are four shaped panels containing faces in high relief. St. George is mounted on a very similar steed, but is here armed with a gigantic sword considerably longer than himself. The height of this salt is thirteen and a quarter inches, and the weight inscribed is 53—1—2. The date and maker's mark are the same as those given for the previous salt.

The third salt by this maker, though in general appearance similar to the first two, has, on examination, several points of difference. The canopy and the effigy of St. George with a huge sword are as in the second salt, but the convex belt below the salt pan is absent, and instead a large convex belt near the base, with

a row of large burnished oval bosses, such as may be seen on challenge bowls for recording the winners' names. Below this comes a domed base embossed, and standing ball feet, each clutched by a lion's paw. The height of this salt is fifteen and a quarter inches, and the marked weight is sixty-six ounces. The date and maker's mark are the same as the first two of this series.

THE SALT OF STATE

One of the most conspicuous pieces of royal plate at the Tower is the State salt-cellar, presented to Charles II., on his restoration, by the city of Exeter. By some it is supposed to represent the White Tower, whilst others think that the design was taken from the crest on the common seal of the city of Exeter. More probably, however, it was merely a fancy design originating with the goldsmith and his craftsmen.

It may generally be described as a square tower with turrets at each corner, whilst from the roof rises a circular super-structure which in its turn is surmounted by a large crown. The edifice stands on a broad plinth supported by four balled legs. The whole is of silver, richly gilded and encrusted with jewels. This salt occupied the place of honour at the coronation banquets of all the English monarchs from the reign of Charles II. to that of George IV., since which it has ceased to be used. It has frequently been re-gilt, and lost stones replaced or new ones added; amongst other occasions for the coronations of James II., William and Mary, Queen Anne, George I., II., III. and IV.; on the last occasion the charge made by Rundell, Bridge and Rundell being £133 17s. 0d.

A closer inspection of the salt discloses a mass of detail unobserved from even a moderate distance, which it may be of interest to describe. Taking the main tower; on one face is an entrance gateway of Renaissance design with a circular arch, and having a portcullis. On each side of the door are pillars supporting a scrolled ornament set with a large blue stone and two emeralds. On the opposite face of the tower is another gateway approached by five semi-circular steps, and having an arched summit resting on two pillars. On each side of each of these two gateways may be seen the muzzles of guns projecting from embrasures. The first floor of the tower is lighted by double windows on each face, with a large emerald over each light. In a line below the windows on all faces of the tower is a row of large stones, sapphires, rubies and emeralds. The muzzles of three guns project through those two faces which are not armed with artillery on the ground floor. The usual battlements along the roof are replaced by an ornamental border below which on each face is a large square crystal. On one side of the tower below the windows are two long boxes for holding salt.

The turrets at the four corners of the tower which form the flank defence are each armed with five guns, three being close to the base and two at the top. Above and below these the turrets are pierced for bows and arrows and harquebus.

The turrets have domed roofs surmounted by pinnacles. These pinnacles cover small circular receptacles for salt, one and five-eighths inches in diameter.

The massive superstructure which rises from the roof of the main tower is circular in shape, and has four latticed windows with double lights. It has a plain circular pan two and three-quarter inches in diameter for salt. Between each of the windows is a large emerald. Standing on this circular tower is a row of slender columns through which may be seen clearly three field guns on wheels. The columns support a domed roof set with a ruby, two emeralds and an amethyst, which in its turn is surmounted by more slender columns, on which stands a large royal crown.

The whole edifice stands on a circular domed base to represent the earth, on which may be descried flowers, snails and precious stones, emeralds, sapphires, rubies, amethysts and turquoises. There are also three large lizards and eight frogs. This base rests on four large plain ball feet surmounted by dragons. The height of the tower itself is eighteen and a half inches.

The maker's name is not known, but probably he was a goldsmith of Exeter. His mark is I. H. in a shaped shield, and the date of the work is 1660.

THE MACES

There are in the Tower of London eight maces, two dating from the reign of Charles II., two from that of James II., three from that of William and Mary, and one from that of George I.

The mace was originally a weapon used by cavalry soldiers, and the general shape of the ancient maces—a short handle with a broad head—is retained in the ornamental maces used at our coronations, in Parliament, by the mayors of towns, and in other cognate cases. The crowned mace indicates the delegation of royal authority, and is a mark of dignity, used on ceremonial occasions, and carried in procession by chosen officials. A policeman's truncheon is really a small mace, and was until lately surmounted by a crown.

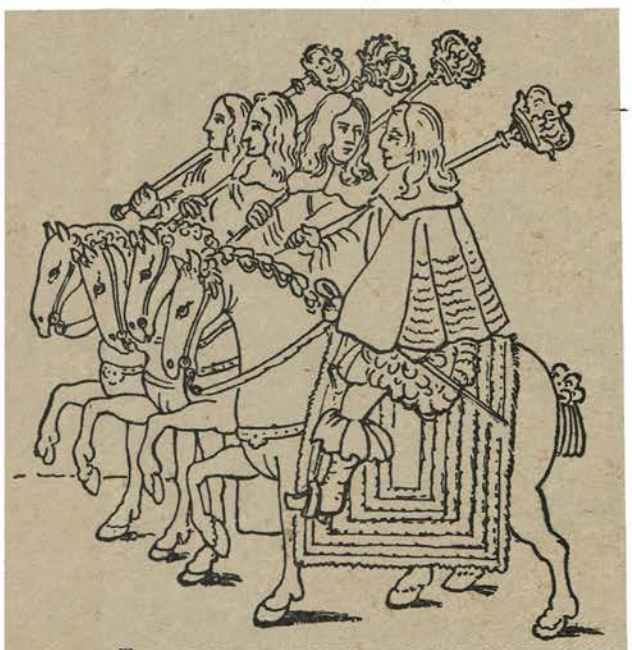


FIG. 44.—THE SERJEANTS-AT-ARMS CARRYING THEIR MACES. FROM THE CORONATION PROCESSION OF CHARLES II. AFTER WENCESLAUS HOLLAR.

The royal maces are carried at coronations by the serjeants-at-arms, originally a corps of twenty-four knights, or gentlemen of higher degree. This corps, whose duty it was to be in attendance on the king's person, is said to have been instituted

Plate XIV

THE ANOINTING SPOON

by Richard I. They were mounted at the coronation of Charles II. (Fig. 44), but on foot at that of James II.

Of the eight maces in the Tower, the oldest and finest are two that were most likely made by Sir Robert Vyner for Charles II., whose initials are upon them. They are of silver-gilt, measure a little over four feet in length, and weigh thirty-four lbs.

The head of each of these maces, which have served as models to the other royal maces, consists of a massive rounded bowl, divided externally into four compartments, each bearing a crown flanked by the initials C. R. Under the crowns, in high repoussé-work, finished with chasing, may be seen the emblems of the four kingdoms: the rose, thistle and harp, for England, Scotland and Ireland, and the fleur-de-lys for France. The compartments are marked out by ornamental scroll divisions, on each of which is a conventional female figure.

Above this is a crown, the rim of which, widening slightly outwards, bears eight small crosses-patée, and eight small fleurs-de-lys, raised on points, and with pearl points between each. From alternate crosses-patée rise two arches, dipping at the point of intersection, with a row of "pearls" along the centre of each.

From the point of intersection rises a large orb with fillet round the thickest part of it, and an arch crossing it at the top. On the top of the mound is a cross-patée with a "pearl" in the centre, and also one at each extremity of the three upper arms. In many instances these bowls at the top of maces were made to unscrew, and were used as drinking-cups, being provided with a short foot as well—the ornamental crown at the top also being removable.

The handle of the mace is chased and ornamented with a graceful design of superimposed arches, in each of which is either a rose or a thistle. It is divided into three divisions by two broad knops of oblate form, repoussés and chased in a simple design. The upper of these divisions is much the smallest, and is further decorated with three ornamental brackets of open tracery with masks and curves richly designed. The foot widens out into a rounded boss repoussé and chased in a pattern resembling that of the smaller knops, but more ornamentally treated and differently proportioned, and the foot has another smaller thickening decorated in the same way.

The remaining maces are all made on the same plan, but they are larger, and differ in the details of the ornamentation, and also in the initials of the sovereign for whom they were made—James II., William and Mary, or George I.

THE STATE TRUMPETS

Amongst the royal plate may be mentioned the fifteen state trumpets which are kept in the Jewel House in the Tower. These are of silver, and from each depends a silk banneret, richly embroidered in gold, portraying the royal arms, as well as

the cypher of the reigning monarch. There were originally sixteen trumpets, but one disappeared, as articles of value frequently did in olden days, and has not been replaced. These trumpets are used at the coronation to blow a fanfare when the King is proclaimed.

The Archbishop of Canterbury speaks thus to the people: "Sirs, I here present unto you King George, the undoubted king of this realm: wherefore all you who are come this day to do your homage, are you willing to do the same?" The people signify their willingness and joy by loud and repeated exclamations, all with one voice crying out: "God save King George."

Then the trumpets sound.*

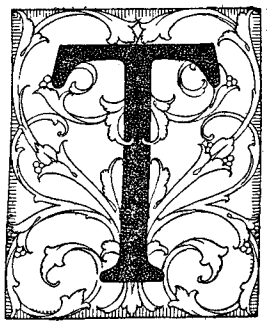
* From the coronation service.

CHAPTER VIII

The Greater Gems in the Jewel House

The Koh-i-Nur or Mountain of Light—Found in the diamond mines of Golconda—Acquired by the Great Mogul Shah Jehan—The Emperor Aurungzebe shows the diamond to Tavernier in 1665—By right of conquest it passes to Nadir Shah, King of Persia, 1739—Betrayed by a lady of the harem—Nadir Shah being murdered, Ahmed Shah, a soldier of fortune, secures the diamond—He founds the Durānni Dynasty at Kabul and leaves the stone to his heirs—Shah Shuja flees to Lahore taking the Koh-i-Nur—Runjeet Singh seizes it as the price of his hospitality—Runjeet Singh being conquered by the British surrenders it to the East India Company—The Company presents it to Queen Victoria, 1850—Valued then at £140,000—Originally 800 carats in weight—Recut under supervision of the Prince Consort and the Duke of Wellington—Now in Queen Mary's Crown—The Black Prince's Ruby—First came into British possession in 1367—Worn by Henry V. in his helmet at Agincourt—Its escape—Again saved from destruction during the Commonwealth—Set in State Crown of Charles II.—The Crown which Colonel Blood attempted to steal—The ruby found in Parret's pocket—The central ornament in the King's State Crown—Its size and appearance—The Star of Africa—The largest diamond ever known—Weight when found about 1½ lbs.—Presented by the Union Government of South Africa to Edward VII.—Divided into four great brilliants—The largest portion at head of the King's sceptre—The second largest portion in the band of the King's State Crown—The two remaining portions in Queen Mary's Crown—The value of the Star of Africa—The Stuart sapphire—Belonged to Charles II.—Descended to Cardinal York, who bequeathed it to George III.—In the band of the King's State Crown—Its shape and size—Sapphire of St. Edward—On the King's State Crown—In the Coronation Ring of Edward the Confessor—Its escape from the Commonwealth—Queen Elizabeth's pearls—Their possible history—In the King's State Crown.

THE KOH-I-NUR



THIS, the most famous diamond in the world, had a long and tragic history before it became one of the Crown Jewels of England. The name Koh-i-Nur translated is the "Mountain of Light," and the diamond was so named from its peculiar conical shape. To those who lived within sight of the Himalayan Mountains, their crests crowned with perpetual snow, the name was at once suggestive and suitable. The original shape of the stone when it first came into the possession of Queen Victoria may be seen from the model in the Jewel House.

The diamond was found in the mines of Golconda, in Southern India, and is first heard of when in the possession of the King of Golconda. By various intrigues and stratagems dear to the oriental heart, Shah Jehan, the Emperor of Delhi, obtained possession of the stone in about A.D. 1650. It was first seen by a European, the French traveller Tavernier, when in the possession of the Emperor Aurungzebe, a successor of Shah Jehan in A.D. 1665. The diamond remained at Delhi as the crowning jewel of the Great Moguls till A.D. 1739. In that year by right of conquest it fell to Nadir Shah, King of Persia. A

curious story is told of the manner in which Nadir Shah obtained possession of the jewel. Having conquered Delhi and collected the booty which was due to a conqueror, the Koh-i-Nur, the existence of which was well known, failed to appear amongst it. Diligent search was made, but with no result. At last one of the ladies of the harem of Mahomed Shah, the King of Delhi, gave away the secret. She said that her liege lord always wore it concealed in the folds of his turban, and as an Indian rarely parts with his turban, even at night in cold weather, the stone, but for treachery, was fairly safe.

On hearing this news Nadir Shah invited Mahomed Shah to dinner, and instead of there and then killing him according to the ethics of the age, he took advantage of an interchange of courtesies, which no Eastern potentate without gross breach of manners could refuse. He proposed changing turbans with his guest. With such good grace as he could command the King of Delhi thus passed the great diamond to the King of Persia. Nadir Shah in due course returned to his own country bearing the Koh-i-Nur with him.

When Nadir Shah was murdered one of his bodyguard, an Afghan named Ahmed Shah, stole the great diamond and fled with it to Afghanistan. There he eventually became king and founded the Durānni dynasty. He was succeeded in 1772 by his son Taimur Shah, to whom also went the Koh-i-Nur. The next owner was Shah Shuja, another king of Kabul, who being deposed fled as a refugee to Lahore taking the diamond with him, and placed himself under the protection of the Maharajah Runjeet Singh. Runjeet Singh gladly gave the refugee asylum, but took possession of the priceless stone. With him it remained till 1849 when the British conquered the Punjab, and the stone fell to them by the fortune of war. It had here another curious adventure. The conquered province was being administered by five British officers, amongst whom was Sir John (afterwards Lord) Lawrence, on behalf of the East India Company which then owned India. The council of five debated what was to be done with the Koh-i-Nur and failing to come to a decision asked Sir John Lawrence to take charge of it till a decision was arrived at. Sir John wrapped it up in a piece of paper, put it into his waistcoat pocket and forgot all about it. Six weeks after, in the course of business, one of the members of the council remembered that no decision had been come to as to the disposal of the great diamond. After some discussion in which Sir John joined, it was decided to present the stone to Queen Victoria from the Army of the Punjab. Immediately the council was over, Sir John Lawrence mounted his horse, galloped home and summoned his body-servant. "About six weeks ago," he said, "I brought home a piece of glass wrapped in a bit of paper and left it in my waistcoat pocket. What have you done with that piece of glass?" "I placed it, Sahib, just inside your dispatch case, and here it is." For six weeks the priceless gem had lain at the top of an open dispatch case, in a house open day and night to the four winds!

Plate XV

THE JEWELLED STATE SWORD

THE SWORD OF STATE

"CURTANA" OR SWORD OF MERCY

Under the charge of Major Macheson the Koh-i-Nur travelled to England and was presented to Queen Victoria. When in the possession of Runjeet Singh the stone had been set in an armlet flanked by two large diamonds. This original setting, with models of the stones as then worn, is in the Jewel House, from which can be gathered the curious conical shape the Koh-i-Nur then had.

The tassels of the armlet end with large pearls, each surmounted by a ruby, all of considerable value, but eclipsed by the glory of the great stone. It was then valued at £140,000 intrinsically; but as in the case of the Black Prince's ruby, a stone with such a history is indeed priceless.

When in possession of Shah Jehan the Koh-i-Nur was uncut and weighed nearly eight hundred carats. By the Emperor's order, it was cut by a Venetian named Ortensio Borgio, but as the cutting was deemed unsuccessful Borgio was severely reprimanded and fined Rs.10,000 (about £1,000). When brought to Europe the diamond weighed only one hundred and eighty-six and one-sixth carats. By the Prince Consort's advice it was again cut down into the form of a brilliant by Messrs. Coster of Amsterdam. Though this cutting reduced the stone to one hundred and six and one-sixth carats in weight, its size was curiously enough increased, for the new base ran diagonally through the old stone.

As a brilliant it was set as a brooch and so worn by Queen Victoria, but in later reigns it has been set in the Queen's crown, first in that of Queen Alexandra and now in that of Queen Mary.*

THE BLACK PRINCE'S RUBY

The stone which is to the English of the greatest historic interest in the Jewel House is the Black Prince's ruby, for it has belonged to the royal house since 1367. Its history before that date is unknown and may be of great antiquity, for it is pierced at one end, so as to be worn as a pendant, as often are gems of Oriental origin, and the Orient is exceedingly old.

The known history of the ruby commences with the King of Granada, in whose possession it was when it was coveted by Don Pedro, the King of Castille. That monarch took the direct road to possession by killing the owner and annexing the stone in the year 1367. In that same year a very signal service was performed for Don Pedro by an English force under the Black Prince at the battle of Nagera, near Vittoria. In gratitude Don Pedro presented the great ruby to the Black Prince, and in an early print he may be seen wearing it sewn to his cap above the coronet.

We next hear of the ruby as being worn by Henry V. in his coronetted helmet at the battle of Agincourt. During this battle a personal encounter took place between Henry V. and the Duc d'Alençon, in the course of which a sword-

* See p. 23.

cut from the Duc hewed off a piece of the king's coronet, but the great ruby remained unhurt and came victorious with its owner out of the battle.

The next great adventure of the ruby was after the execution of Charles I., when by order of Parliament all emblems of royalty were to be destroyed or sold. The "large ballas ruby, pierced and wrapt in paper," and valued at £4, was bought by some unknown person who evidently gave or sold it back at the restoration, for we find it again in the state crown of Charles II. The setting of this crown,* which was in the possession of the late Lord Amherst of Hackney, clearly shows the position and shape of the ruby, and in confirmation it was found in Parret's pocket, when he and Colonel Blood were captured in their attempt to steal this same crown.

The ruby appears as the central ornament in the state crowns of Queen Victoria and Edward VII., and occupies the same position in the state crown of George V. now at the Tower.

The ruby is known as a ballas ruby and is of irregular drop-shape, about two inches in length and of proportionate width. Generally it may be described as being the size of a small hen's egg. It has a highly polished surface, but is uncut and is backed with a gold setting, which darkens the stone and gives to it the colour of port wine. It was, as has been mentioned, originally pierced at one end, but this hole has been at a later date closed with a small ruby set in gold.

The question is often asked: "What is the value of this stone?" And the answer may safely be given that it is priceless, for no amount of money can buy it.

THE STAR OF AFRICA

The Star of Africa when found weighed 3,025 carats or roughly one and a half pounds. It was four inches long, two and a quarter inches broad, and two and a half inches deep. The base was perfectly flat and smooth as if cut with a knife, clearly demonstrating that the diamond, huge as it was, is only a portion of a still larger stone. It was found in the year 1905, in the Premier Mine, near Pretoria in South Africa, Mr. T. M. Cullinan being at that period one of the chief officials of the mine. Hence it was then, and is even now often spoken of as, the "Cullinan diamond." It was bought by the Union Government of South Africa, and presented to Edward VII. to be added to the crown jewels of the empire. The rough diamond was cut into four great brilliants and many smaller ones, the work being entrusted to Amsterdam cutters. The largest portion is drop-shaped, weighs five hundred and sixteen and a half carats, and measures two and five-sixteenth inches in length, and one and thirteen-sixteenth at its broadest part, without doubt the largest diamond in the world. It is set in the head of the King's sceptre.† The second largest portion is nearly round in shape, being one and thirteen-sixteenth

* See p. 16. † See p. 27.

inches in length, and one and eleven-sixteenth inches in breadth, whilst its weight is three-hundred and nine and three-sixteenth carats. This portion of the Star of Africa is set in the band of the King's State Crown, just below the Black Prince's ruby.

The third and fourth portions of the Star of Africa are in Queen Mary's Crown. The largest of these, which has a square appearance and weighs ninety-six carats, is set in the band of the crown just below the Koh-i-Nur. The fourth portion which is drop-shaped, and weighs sixty-four carats, is to be seen in the cross-patée on the top of the crown.

The value of a diamond of the size of the Star of Africa when first found is difficult to gauge, for above a certain size stones have a very restricted market. No one but a king or a queen could appropriately wear a diamond weighing a pound and a half, whilst few would care to possess an unusable jewel of this size. From this the curious result may be arrived at that a diamond or other precious stone can be so large as to be unsaleable at its true value.

THE STUART SAPPHIRE

The early history of this sapphire is somewhat obscure, though it probably belonged to Charles II., and was certainly amongst the royal jewels which James II. took with him when he fled to France. From him it passed to his son, Charles Edward, the Old Pretender, who bequeathed it to his son Henry Bentinck, known later as Cardinal York. The Stuart cause being dead Cardinal York left the sapphire with other Stuart relics to George III.

In Queen Victoria's State Crown this fine jewel occupied a prominent position in the front of the band just below the Black Prince's ruby. This pride of place it relinquished in favour of the great diamond, the Star of Africa, during the reign of Edward VII., and now occupies an exactly opposite setting at the back of the King's State Crown.*

The Stuart sapphire is oval in shape, about one and a half inches in length, by one inch in breadth, and is set in a gold brooch. It has one or two blemishes, but is of good colour, and was evidently deemed of high value by the Stuarts. At one end has been drilled a hole, probably to introduce some attachment by which the stone could be worn as a pendant.

SAPPHIRE OF ST. EDWARD

In the centre of the cross-patée on the top of the King's State Crown is a sapphire with a very old English association, which may have an older world history than the Black Prince's ruby, or the Koh-i-Nur. It is held to have been in the coronation ring of Edward the Confessor, who ascended the throne in 1042, twenty-four years before the Norman Conquest. How the stone and ring passed through the deplorable devastation of the Commonwealth is not clear, but a small

* See p. 20.

article of this sort might easily escape unnoticed, hidden as was the Ampulla in Westminster Abbey, or concealed during the storm by some devoted adherent of the Stuarts. It was held in the old days to have the magic powers of curing the cramp, and no doubt did so, assisted by implicit faith and when applied by the King himself. Faith has performed more wonderful miracles.

From the present appearance of the stone and its cutting as a rose gem, it is judged that it was altered from its original shape and size in the reign of Charles II., much as we can judge of the exact period in which ancient stones were recut as brilliants by the date in which these processes were first introduced. This sapphire is a very fine stone of good colour and brilliancy, and, apart from its historic value, is a gem of more than ordinary merit.

QUEEN ELIZABETH'S EARRINGS

Hanging below the cross-patée in the King's State Crown are four great pearls, drop-shaped. These by tradition were once the earrings of Queen Elizabeth. There is no definite record of the fact, nor on the other hand is there any evidence of their arrival in the crown from elsewhere. A careful scrutiny has been made of such bills as exist, submitted by the court jewellers in succeeding reigns, and no record can be found of the provision of these four large and manifestly very costly pearls. Though therefore it is impossible to definitely state that they once belonged to Queen Elizabeth, it may be permissible to accede to a long standing Tower tradition, and allow that this is a probability. Being small and portable they, like the Ampulla and Spoon, and Edward the Confessors' sapphire, may easily have been escaped through the period of the Commonwealth, and with the Black Prince's ruby have again come into the hands of royalty. Historically impossible to verify, traditionally these four great pearls belonged to the Great Queen, and we of this generation are prepared to accept them on trust.

CHAPTER IX

The Throne of England

The Throne of England known as St. Edward's Chair—Edward I. brings it from Scotland in 1296—Kings and Queens of England always crowned in this Chair—Jacob's Stone—Its history—First arrives in Ireland—Reaches Scotland B.C. 300—King Kenneth encloses the stone in a chair A.D. 850—Edward I. copies this chair, Jacob's Stone being placed beneath the seat—The Kingston Coronation Stone—A Druidical relic—Still preserved at Kingston—The Coronation Book—The copy used from Henry I. to Henry VIII. now in British Museum—Queen Victoria's Coronation Book.

THE THRONE OF ENGLAND KNOWN AS ST. EDWARD'S CHAIR

T. EDWARD'S Chair may be considered to be part of the regalia, and since it has been in England its home has always been in Westminster Abbey. It was brought from Scotland by Edward I. in 1296, after his defeat of John Baliol. All our kings since that time have been crowned upon it at Westminster, except Mary I.; and even when Cromwell was installed Lord Protector, it was taken to Westminster Hall for him. The seat holds "Jacob's stone," twenty-two inches long, eleven broad, and about six in depth, on which tradition says the patriarch Jacob slept in the plain of Luz. Holinshed in his *Historie of Scotland* gives a curious story of a Greek noble, Gathelus by name, son of Cecrops the builder of Athens. Gathelus, it is said, being of a turbulent and wandering disposition, went from Greece into Egypt with several companions, "anno mundi 2416." Here he made friends with Pharao, the king, and eventually married his daughter Scota—from whom it is said the name of Scotia is derived.

On the death of Pharao, Gathelus, not agreeing with his successors, left Egypt and settled at Compostella, where he was "intituled by the name of king," and "sat upon his marble stone in Brigantia." The two sons of Gathelus, however, not liking Spain, migrated to an island "lying north ouer agaynst Spayne," and landed at "Dundalke," the island being called "Hibernia," after one of them whose name was Hyberus.

They are supposed to have brought with them Jacob's stone, and it is described as being "in fashion like a seate or chayre, having a fatall destinie, as the Scottes say, following it, that wheresoever it shoulde be founde, there shoulde the Scottish men raigne and haue the supreme gouernance. Hereof it came to passe that first in Spaine, after in Irelande, and then in Scotlande, the kings which ruled ouer the Scottish men receyued the crowne sitting upon that stone, untill the time

of Robert the First, king of Scotlande." It is said to have been taken to Ireland about 700 B.C. by Simon Brech, king of Scots. Thence it was taken to Scotland by King Fergus, about 330 B.C., and in 850 A.D. it was placed in the Abbey of Scone by King Kenneth. He found it at Dunstaffnage, a royal Scottish castle, the sandstone of which has a very near resemblance to the stone itself; in fact, it is undoubtedly, geologically speaking, the same dull reddish sandstone. It must not be forgotten that the Mohammedans say that Jacob's stone is now preserved at Jerusalem, and that consequently our story is not the true one. King Kenneth had the stone enclosed in a wooden chair, of which the present one is a copy made for Edward I. (Fig. 45), and particulars concerning it are to be found in his Wardrobe Accounts. It was originally gilded, painted, and inlaid in places with glass mosaics, traces of which can still be seen on a careful examination, especially on the back of the chair. It was dedicated by Edward I. to St. Edward the Confessor in 1297, and the part of the Abbey in which it is kept is still known as St. Edward's Chapel. Edward had an engraved plate inserted in the stone, and on it the legend—

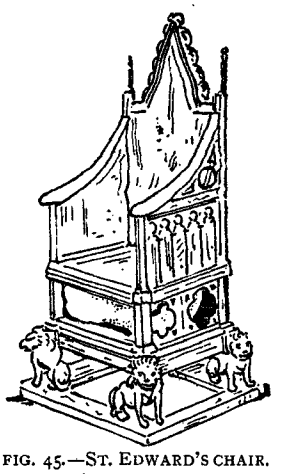


FIG. 45.—ST. EDWARD'S CHAIR.

"Ni fallat fatum, Scoti hunc quoqunque locatum
Inveniunt lapidem regnare tenentur ibidem";

which may be translated—

"Except old saws do fail, and wizards' wits be blind,
The Scots in place must reign where they this stone shall find."

This plate is now gone, but a space remains to mark the place to which it was formerly attached. A cross is cut upon the stone, and it has old handles at the ends. Another superstition concerning it was that it would groan or speak whenever any of the monarchs of the Scythian race seated themselves upon it. This must have been known to Hector Boece, who gives a fuller version of the old Scoto-Irish prophecy which, being translated, says—

"Unless the fixed decrees of fate give way
The Scots shall govern and the sceptre sway,
Where'er this stone they find, and its dread sound obey."

During the Great War 1914-19, the stone was removed to the vaults for safety against the German air attacks. The four lions upon which the chair rests are gilded, and one of them had a new face given him for the coronation of George IV. During the coronation ceremony itself the chair is carefully covered with cloth of gold. Its appearance when thus prepared shows admirably in Sir George Hayter's beautiful picture of the coronation of Queen Victoria, in which the Queen is seen just after she has been crowned, holding in her right hand the royal sceptre with the cross, and in her left the sceptre with the dove, and wearing the colobium sindonis, stole, dalmatic, and mantle. She also has a high footstool, and the

Plate XVI

QUEEN ELIZABETH'S SALT-CELLAR

Gothic pinnacles at the top of the chair were apparently restored for the occasion (Fig. 46).

Sacred stones have been used in many countries and at many times as seats for the coronation ceremonies of kings; and although the stone which has been used in England since the time of Edward I. for this purpose came, as we have seen, from Scotland, we possess at Kingston an old piece of what was most likely a holy Druidical stone of purely English origin. This stone was used for the coronations of some of our Saxon kings certainly, and, probably enough, for more of them than is recorded. As early as the reign of Edred, in 946, in a charter, mention is made of Kingston as the royal town in which the coronation was usually performed, and the fact of the stone being there gives the place its name.

FIG. 46.—QUEEN VICTORIA SEATED IN ST. EDWARD'S CHAIR.

During the tenth and eleventh centuries seven of our kings are known to have been crowned at Kingston, the Saxon monarchs having a palace, as nearly as can be ascertained, on the spot where the stone now is. The stone itself resembles the stones of the Druids at Stonehenge, and it is extremely likely to have had some especially sacred character (Fig. 47).

It is now resting on a septangular block of stone enclosed within an iron railing, with a pilaster of stone at each of the seven corners. The arrangement and design of the railing and pillars is excellent, and under each of the columns is a penny of one of the kings that were certainly crowned there.

THE CORONATION BOOK

It seems rather curious that, considering the importance of the coronation oath, we have no official Bible on which it is to be taken. The Book has, at all events since the time of Henry VIII., been provided anew at each coronation, and indeed it is probable that if we had possessed a fine book—possibly covered with gold and gems—it would have been destroyed in 1649 with the rest of the regalia.

The coronation oath is very old, and is traced back a long way. Lingard, in his history of the Anglo-Saxon Church, says it is referable to Anthenius, Patriarch of Constantinople, who refused to crown Anastasius until he had sworn to make no change in the established religion.

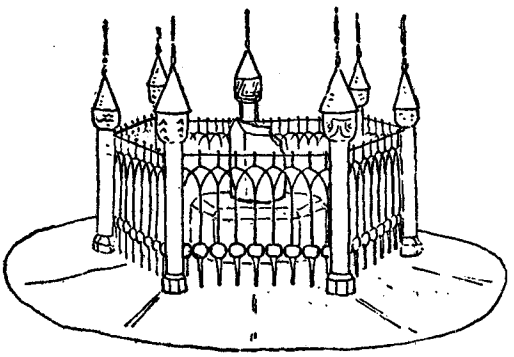


FIG. 47.—THE KINGSTON CORONATION STONE.

This was in the fifth century; but it is most probable that, long before, there was some form of oath administered to rulers, by virtue of which their protection of the religion of their subjects was secured.

In the library of the Society of Antiquaries at Burlington House, in one of the scrap-books, is a drawing by Vertue of a curious old book said to have been that on which our kings from Henry I. to Henry VIII. took their coronation oath.

This same book is now in the manuscript department of the British Museum, and, apart from its historical interest, it has the distinction of being one of the very few decorative bindings of English workmanship of the twelfth century now existing.

It is a vellum manuscript of extracts from the Gospels in Latin, with interlinear Saxon version, and it also contains all the Gospel of St. John except some missing pages, and a few other extracts. Inside the book are several notes concerning its history; one signed by John Ives at "Yarmouth, St. Luke's Day, 1772," says it "appears to be the original book on which our Kings and Queens took their coronation oath before the Reformation." Powell, in the *Repertory of Records*, 1631, at page 123 mentions "a little booke with a crucifix," and says it is preserved in the chest of the King's Remembrancer at the Exchequer.

Mr. Thomas Madox, author of the *History of the Exchequer*, considered that it was the book formerly belonging to the Exchequer, which was mentioned by Powell. It was shown to Mr. Madox by "Mr. Thomas Palgrave," who owned it in the eighteenth century; but how it left the "chest of the King's Remembrancer at the Exchequer" there is nothing to show. Early in the present century it belonged to Mr. Thomas Astle, Keeper of the Records in the Tower, and on his death, with the rest of his library, it became the property by purchase of the Marquis of Buckingham. Although a beautiful Gothic room had been built at Stowe in which to keep this library, it was all sold in 1849 to Lord Ashburnham. From Lord Ashburnham the "Stowe" library was purchased by the Trustees of the British Museum in 1883, and so this little book became once more national property, and is not likely to leave its present guardianship.

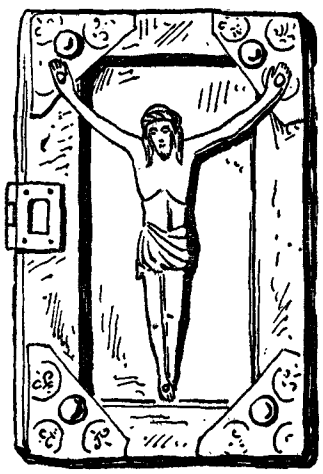


FIG. 48.—THE "CORONATION BOOK" OF HENRY I.

It is covered with thick wooden boards three-quarters of an inch thick, covered with deerskin. On the lower cover is a sunk panel, and in this is a figure of our Lord, finely modelled and chased. The figure shows remains of old gilding, and the workmanship is excellent. The corners are protected by corner-pieces of gilt metal, each with a boss and a design of a fleur-de-lys within a circle stamped upon them, and there is an old clasp (Fig. 48).

The figure of our Saviour and the clasp are probably contemporary with the rest of the binding and the manuscript itself, but the corner-pieces are apparently a subsequent addition.

As far as can be ascertained from pictures of recent coronations, the Bible upon which the oath has been taken was covered in dark blue velvet with gilt clasp, centre-pieces, and corners. That used by Queen Victoria was in 1883 the property of the Rev. J. H. Sumner, Rector of Buriton, Hants. It came to him from his father, the Bishop of Winchester, to whom it was given after the coronation.

CHAPTER X

The Regal Vestments

Their importance in the Coronation Ceremony—Essentially the same now as in ancient reigns—Charles II.—James II.—Portions of their Vestments described—Queen Victoria's Vestments—A Queen's Vestments described—The Imperial Mantle—The Vestments of Edward VII. and of George V.

THE importance that has always attached to the vestments used in the coronation ceremony of our sovereigns is evident from all the accounts of the coronations that still exist. In the *Liber Regalis* at Westminster the colobium sindonis, the dalmatic, the stole and the mantle, all of them ecclesiastical, are categorically mentioned (cf. p. 1.). In Sir Edward Walker's *Preparation for His Majesty's Coronation*, the vestments used at the coronation of Charles II. are shown to have consisted essentially of the same garments differing in the ornamentation only (cf. p. 7.).

The vestments are clearly figured: the supertunica, or dalmatic, has only a floral pattern upon it (Fig. 49); the armilla, also, only has a floral pattern, but

FIG. 49.—THE SUPERTUNICA OR DALMATIC WORN BY CHARLES II. AT HIS CORONATION.

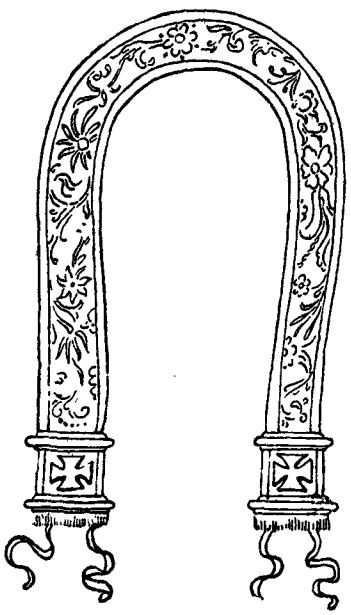


FIG. 50.—THE ARMILLA OR STOLE WORN BY CHARLES II. AT HIS CORONATION.

Plate XVII

THE BRACELETS

ST. GEORGE'S SPURS

there is a cross-patée at each end, and ribbons for tying it (Fig. 50). The imperial mantle is embroidered with floral sprays arranged in ovals, as in the existing mantle of Queen Victoria, and bears eagles, roses, fleurs-de-lys and coronets (Fig. 51).

The vestments used by James II. again show the use of the same general

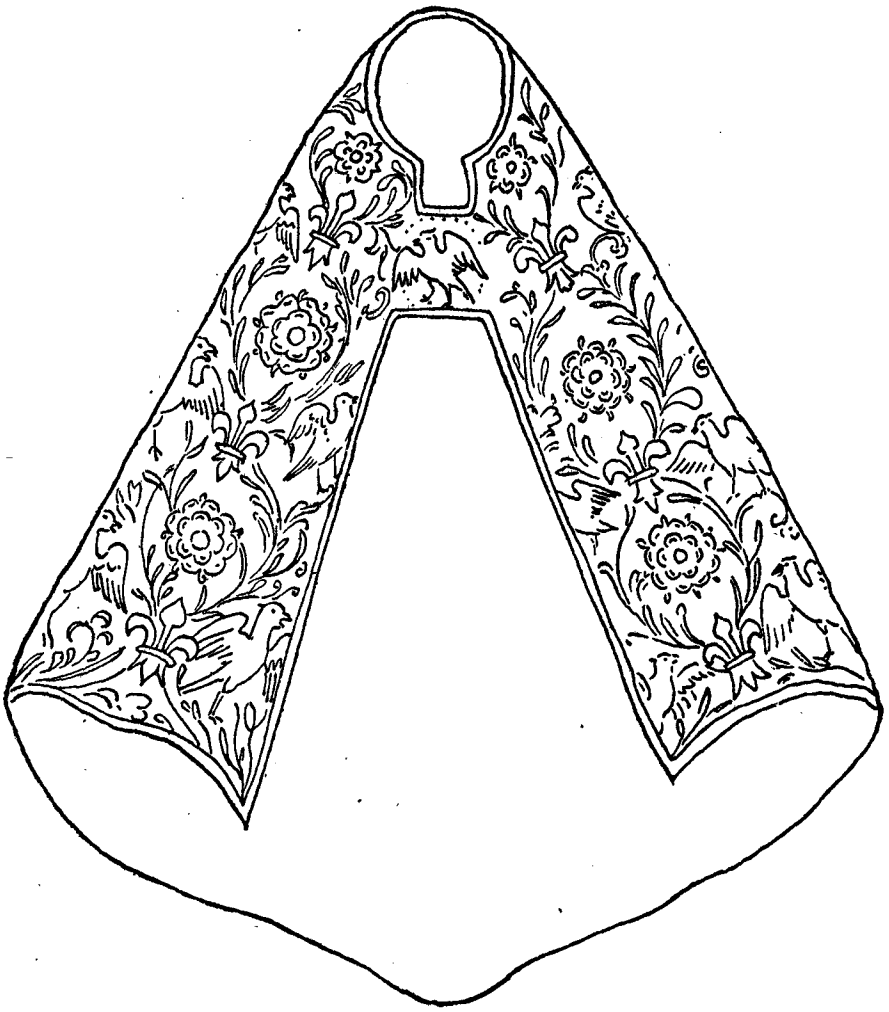


FIG. 51.—PALL OR ROYAL MANTLE WORN BY CHARLES II. AT HIS CORONATION.

design in the three chief items as before. These are fully described and figured in Francis Sandford's *History of the Coronation of James II.*, and are figured on the first plate. The imperial mantle has floral sprays arranged in ovals as already described, and also eagles, coronets, fleurs-de-lys and roses (Fig. 52). The super-tunica of cloth of gold has still only floral sprays upon it (Fig. 53). There is also a curious surcoat of crimson satin with openings left for the inunction (Fig. 54). The armilla bears a rose as a centre ornament, and is further adorned with eagles, roses, coronets and fleurs-de-lys (Fig. 55).

The vestments that were used at the coronation of Queen Victoria are now in

charge of an officer called the Keeper of the Robes, and are kept at St. James's Palace. They consist, like the vestments we have just mentioned, of the

Colobium Sindonis,
Dalmatic,
Stole,
Imperial Mantle,

and to a considerable extent they preserve the ancient *forms and designs of ornamentation.*

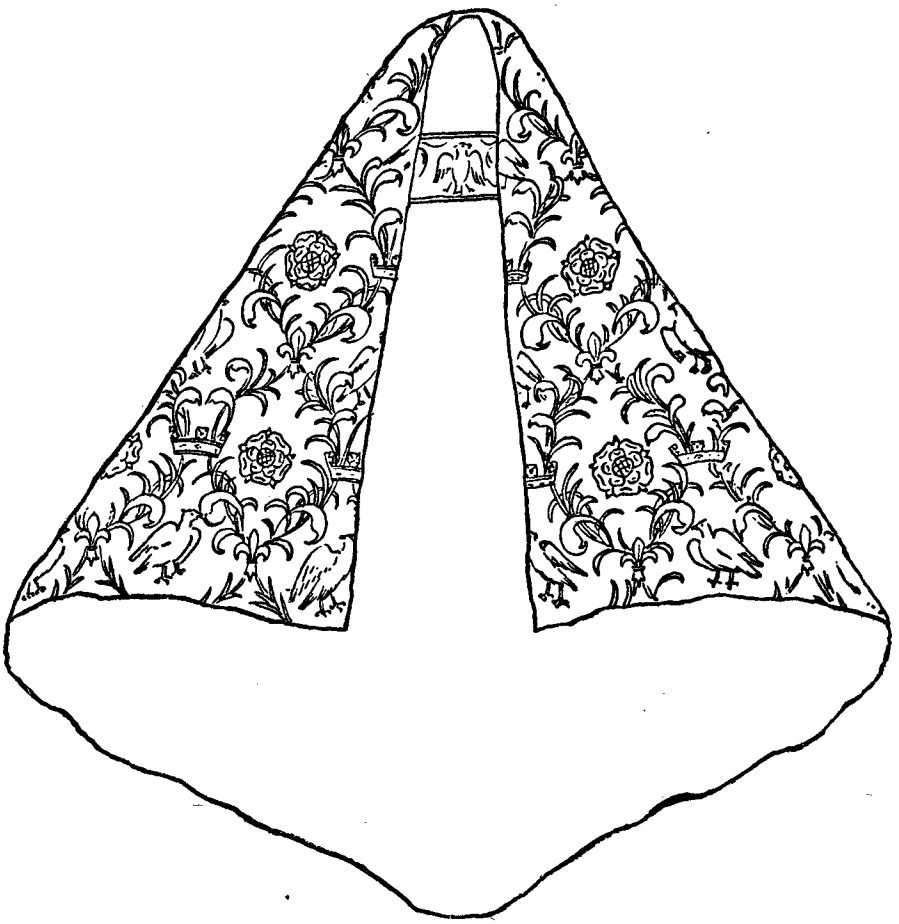


FIG. 52.—THE PALL OR ROYAL MANTLE OF CLOTH OF GOLD WORN BY JAMES II. AT HIS CORONATION.

The colobium sindonis, the first vestment put upon the sovereign after the anointing, represents the alb of a priest, or the rochet of a bishop. It is a sleeveless garment of soft fine linen, edged with lace, and with a deep lace flounce of nine inches in depth (Fig. 56). It is open at the side, and cut low at the neck, also edged all round with lace. It is gathered in at the waist and opens on the left shoulder, fastening with three small buttons. Upon the right shoulder are three sham buttons to match. At the coronation a thick gold cord with heavy bullion tassels is worn at the waist over the "colobium," corresponding to the girdle of the alb.

The dalmatic, or supertunica, is put on after the colobium-sindonis. It is a long jacket of cloth of gold, with wide pointed sleeves, without any fastening at

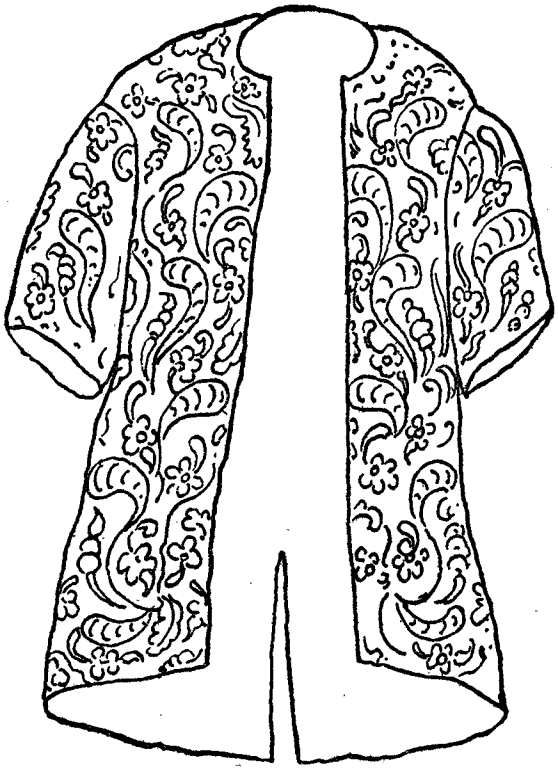


FIG. 53.—SUPERTUNICA OR DALMATIC WORN BY JAMES II. AT HIS CORONATION.

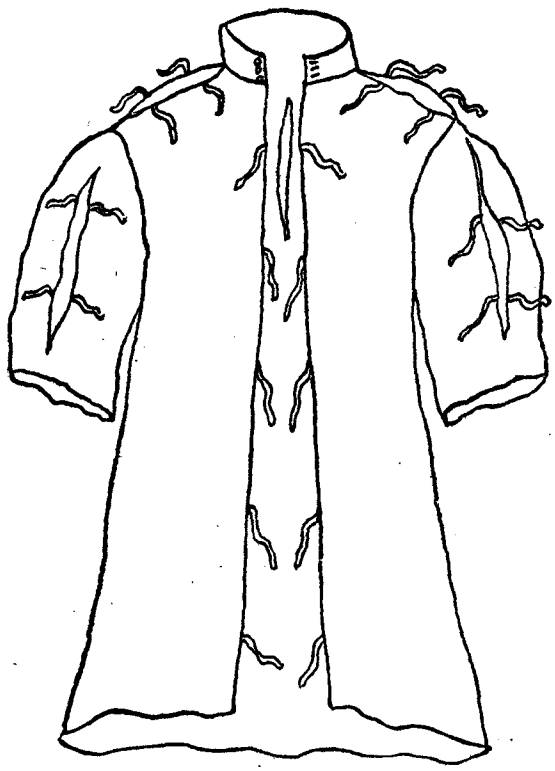


FIG. 54.—SURCOAT OF CRIMSON SATIN—OPENED FOR THE ANOINTING ON BOTH SHOULDERS AND ON THE BEND OF THE ARMS AND AT THE BACK — WITH CRIMSON TAFFETA TIES. WORN BY JAMES II. AT HIS CORONATION.

all. The edges are all trimmed with gold lace. The design, woven into the cloth of gold, is a wavy pattern of palm leaves, outlined green, enclosing at regular intervals pink roses with green leaves, green shamrocks, and purple thistles. All these designs are in very pale colours, and the effect of them when the cloth of gold is moved is very delicate and beautiful. It is lined throughout with rose-coloured silk (Fig. 57).

The stole now, in religious ceremonies, succeeds the alb immediately; but, in the coronation service, it succeeds the dalmatic, as it did in the eleventh and twelfth centuries, and it is so worn now by the Greek and Russian deacons. So here our kings preserve an ancient custom which the Western Church has lost. The stole was used at one time crossed over the breast, and one was found on the body of Edward I., worn in this manner, when his tomb at Westminster was opened in 1774; and

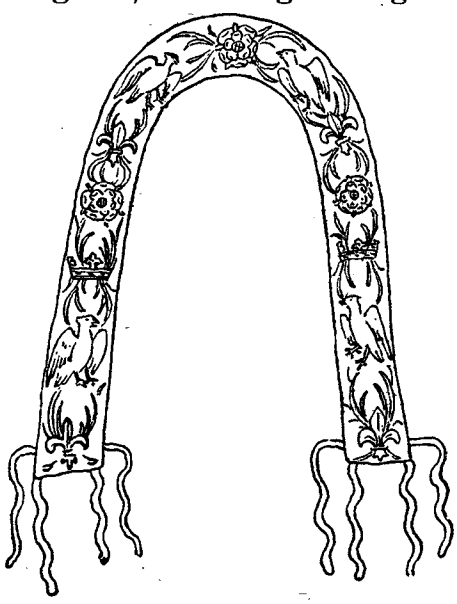


FIG. 55.—ARMILLA OR STOLE WORN BY JAMES II. AT HIS CORONATION.

it certainly was worn in this fashion abroad. This is the manner in which the stole is worn by a priest, but not by a bishop, when vested for Mass. A fine example of this manner of wearing the royal stole can be seen on the beautiful bulla of the Emperor Frederick III., made in the fifteenth century. A specimen of it is now exhibited in one of the show-cases in the British Museum. The Emperor holds a sceptre in his right hand and an orb in his left.

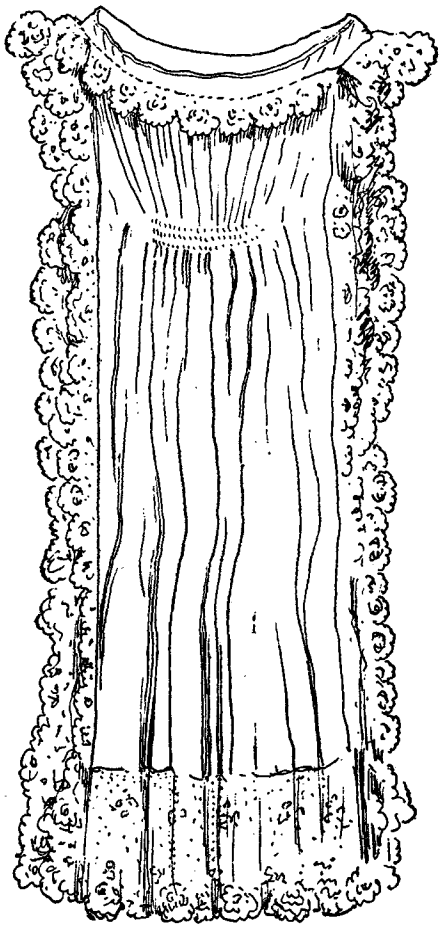


FIG. 56.—THE COLOBIUM SINDONIS WORN BY QUEEN VICTORIA AT HER CORONATION.

FIG. 57.—DALMATIC WORN BY QUEEN VICTORIA AT HER CORONATION.

Queen Victoria's stole is a band of cloth of gold, three inches wide and five feet two inches long, with bullion fringe at each end. It is heavily embroidered with silver thread and a little colour. The centre ornament is a pink rose, the remaining ornaments are silver imperial eagles, silver and green shamrocks, silver, green, and purple thistles, and pink roses. Each of these emblems is divided from the next one to it by a silver coronet, and at each end is a square panel with a blue and white torse above and below, worked with a red cross of St. George on a silver ground. It is lined with rose silk, and was worn by Queen Victoria hanging from the neck and depending at each side. It will be seen that the ornaments upon this stole resemble those of both Charles II. and James II., but that they are more ornate (Fig. 58).

Plate XVIII

SERJEANT-AT-ARMS' MACE

C R

The Imperial mantle is the last garment to be put upon the sovereign. The mediæval rubric describes this as four-square, embroidered with golden eagles. The four corners are supposed to represent the four quarters of the globe, subject to divine power, and it is analogous to the cope of a bishop. The magnificent mantle worn by Queen Victoria is sixty-five inches long, and measures across the shoulders twenty-eight inches. It is edged all round with golden bullion fringe two and a half inches deep, and is lined with rose-coloured silk. To the upper edge is attached a gold morse or clasp, with a silver edge faceted to represent diamonds (Fig. 59). In the centre of this morse is the figure of an eagle in repoussé work, and at each of the sides a spray of rose, shamrock, and thistle similarly worked. There is a hook at the back of the neck to prevent the robe slipping. The design, woven into the cloth of gold, is a branched pattern arranged in ovals, outlined in purple silk and caught together by silver coronets and silver fleurs-de-lys alternately. In the spaces thus formed are red and white Tudor roses with green leaves, green shamrocks, purple and green thistles and silver eagles. The coloured silks used in this mantle are in stronger tints than those used on the dalmatic. It will be observed that there is a strong similarity in the general design of the ornamentation of this garment and of that used on the mantles of Charles II. and James II.

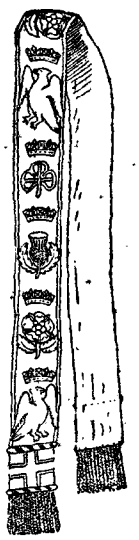


FIG. 58.—ARMILLA OR STOLE WORN BY QUEEN VICTORIA AT HER CORONATION.

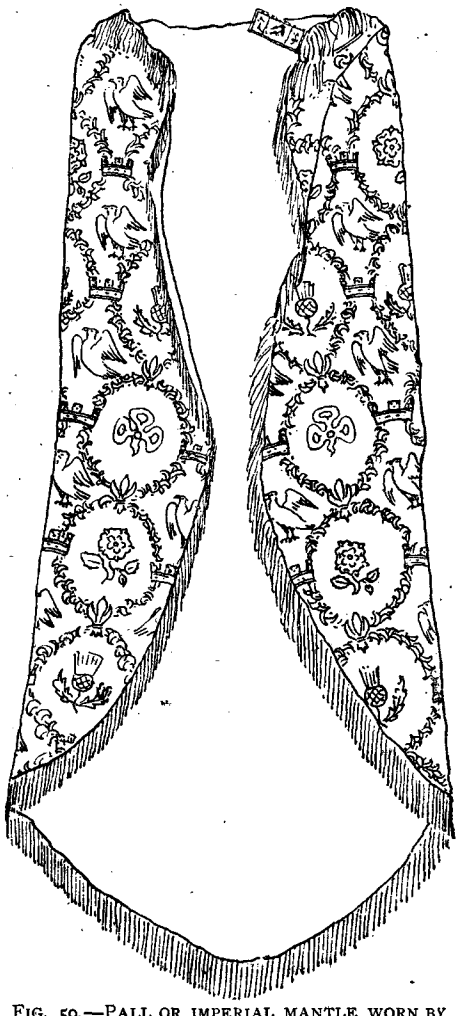


FIG. 59.—PALL OR IMPERIAL MANTLE WORN BY QUEEN VICTORIA AT HER CORONATION.

The stole of King Edward VII. was of woven gold tissue made at Spitalfields, and the ornamentation upon it was embroidered at the Royal School of Art Needlework, South Kensington. The devices upon it were the white imperial eagle, the Tudor rose, thistle and shamrock, each ensigned with a royal coronet. At each end was the red cross of St. George on a white ground.

The dalmatic was of woven gold tissue with a repeating arabesque pattern all over it in a rich brown; it had a belt of cloth of gold with a gold buckle. It was made at Spitalfields.

At Spitalfields also was made the splendid mantle of King Edward VII., of cloth of gold richly embroidered at the Royal School of Art Needlework. A thin

scroll of laurel is arranged over the whole surface of the mantle, leaving open spaces in each of which is enclosed one or other of the national badges: the white eagle, the Tudor rose, the thistle, the shamrock, the royal crown or the white lotus of India. In all cases white is correctly heraldically represented in silver. The morse is of cloth of gold, with the device of an imperial eagle in the centre flanked by two rose sprays.

The stole of King George V. has the same emblems upon it as those of

FIG. 60.—THE IMPERIAL MANTLE OF GEORGE IV., USED ALSO BY GEORGE V.

Queen Victoria and King Edward VII., with the addition of the white lotus of India and the red dragon of Wales. It was made at Spitalfields and embroidered.

The dalmatic has wide sleeves and is made of cloth of gold; it has also a girdle with flat gold buckles. It was made at Spitalfields.

The mantle of George IV. was used again by George V. It was also made at Spitalfields, and is a beautiful example of the weaving done there by the descendants of the French Huguenot refugees who settled there on the revocation of the edict of Nantes. It is of cloth of gold, the designs of roses, thistles and shamrock being woven with it. The morse is in the form of a golden eagle (Fig. 60).

THE END

APPENDICES

APPENDIX A

List of the Crown Jewels and Plate in the Jewel House, Tower of London, A.D. 1919

I. *Crowns and Diadem—*
1. King Edward the Confessor's Crown
2. The Imperial State Crown
3. The Imperial Indian Crown
4. Crown of Queen Mary of Modena
5. Crown of Queen Mary, Consort of King George V.
6. Diadem of Queen Mary of Modena
7. Crown of the Prince of Wales

II. *Sceptres and Staff—*
1. The King's Royal Sceptre
2. The King's Sceptre with the Dove, or Rod of Equity
3. The Queen's Sceptre with the Cross
4. The Queen's Sceptre with the Ivory Dove
5. James I. Sceptre with the Dove
6. St. Edward's Staff

III. *Orbs—*
1. The King's Orb
2. The Queen's Orb

IV. *Rings—*
1. The King's Coronation Ring
2. The Queen's Coronation Ring
3. Queen Victoria's Coronation Ring

V. *Swords—*
1. The King's Jewelled State Sword
2. The King's Sword of State
3. The Sword Spiritual
4. The Sword Temporal
5. "Curtana" or the Sword of Mercy

VI. *Spurs and Bracelets—*
1. St. George's gold spurs
2. Gold bracelets

VII. *Maces—*
1. Charles II.
2. do.
3. James II.
4. do.
5. William and Mary
6. do.
7. do.
8. George I.

VIII. *Ecclesiastical Plate—*
1. The Ampulla
2. The Anointing Spoon
3. The Royal Baptismal Font (Charles II.)
4. Alms Dish (Charles II.)
5. Flagon (William and Mary)
6. Alms Dish do.

IX. *State Trumpets and Banners—*
1. Fifteen State Trumpets
2. Twenty Bannerets

X. *Royal Plate—*
1. Queen Elizabeth's Salt-cellar
2. Charles II.'s Salt-cellar. (State-cellar)
3. do.
4. do.
5. do.
6. do.
7. do.
8. do.
9. do.
10. do.
11. do.
12. do.
13. do.
14. Charles II.'s Wine Fountain
15. Twelve Salt Spoons
16. Two Tankards (George IV.)

XI. *Other Plate and Valuables—*
1. The Maundy Dish
2. George IV.'s Monde
3. Model of Koh-i-Nur Diamond, with original setting
4. Model of Cullinan Diamond (the Star of Africa), as found
5. Steel hammer and chisel, used in cutting the Cullinan Diamond

APPENDIX B

THE CORONATION SERVICE
(SUCH PORTIONS AS ARE CONCERNED WITH THE REGALIA)

THE PREPARATION

IN the morning upon the day of the Coronation early, care is to be taken that the Ampulla *be filled with Oil and, together with the* Spoon, *be laid ready upon the Altar in the Abbey Church.*

THE LITANY

The Noblemen who carry in procession the Regalia, *except those who carry the Swords, come near to the Altar, and present in order every one what he carries to the Archbishop, who delivers them to the Dean of* Westminster, *to be by him placed upon the Altar, and then retire to the places appointed for them.*

THE OATH

The Oath.

The Sermon being ended, and his Majesty having, in the presence of the Two Houses of Parliament, made and signed the Declaration, the Archbishop goeth to the King, and standing before him, administers the Coronation Oath, first asking the King,

Sir, is your Majesty willing to take the Oath?

And the King answering,

I am willing.

The Archbishop ministereth these questions; and the King, having a Book in his hands, answers each Question severally as follows:

Archb. Will you solemnly promise and swear to govern the People of this United Kingdom of *Great Britain* and *Ireland*, and the Dominions thereto belonging, according to the Statutes in Parliament agreed on, and the respective Laws and Customs of the same?

King. I solemnly promise so to do.

Archb. Will you to your power cause Law and Justice, in Mercy, to be executed in all your Judgments?

King. I will.

Archb. Will you to the utmost of your power maintain the Laws of God, the true Profession of the Gospel, and the Protestant Reformed Religion established by Law? And will you maintain and preserve inviolably the Settlement of the Church of *England*, and the Doctrine, Worship, Discipline, and Government thereof, as by Law established in *England*? And will you preserve unto the Bishops and Clergy of *England*, and to the Church therein committed to their charge, all such Rights and Privileges, as by Law do or shall appertain to them, or any of them?

King. All this I promise to do.

Then the King arising out of his Chair, supported as before, and assisted by the Lord Great Chamberlain, the Sword of State being carried before him, shall go to the Altar, and there being uncovered, make his Solemn Oath in the sight of all the People, to observe the Premisses: Laying his right hand upon the Holy Gospel in the Great Bible, which is now brought from the Altar by the Archbishop, and tendered to him as he kneels upon the steps, saying these words:

The Bible to be brought.

The things which I have here before promised, I will perform, and keep.

So help me God.

Then the King kisseth the Book, and signeth the Oath.

And a Silver Standish.

THE ANOINTING

The King having thus taken his Oath, returns again to his Chair, and kneeling at his Faldstool, the Archbishop beginneth the Hymn, Veni Creator Spiritus, *and the Choir singeth it out.*

This being ended, the Archbishop saith this Prayer:

O LORD, Holy Father, who by anointing with Oil didst of old make and consecrate kings, priests, and prophets, to teach and govern thy people Israel: Bless and sanctify thy chosen servant GEORGE, who by our office and ministry is now to be anointed with this Oil, and consecrated King of this Realm: Strengthen him, O Lord, with the Holy Ghost the Comforter; Confirm and stablish him with thy free and princely Spirit, the Spirit of wisdom and government, the Spirit of counsel and ghostly strength, the Spirit of knowledge and true godliness, and fill him, O Lord, with the Spirit of thy holy fear, now and for ever. *Amen.*

Here the Archbishop lays his hand upon the Ampulla.

This Prayer being ended, the Choir singeth:

ANTHEM

ZADOK the priest and Nathan the prophet anointed Solomon king; and all the people rejoiced and said: God save the king, Long live the king, May the king live for ever. Amen. Hallelujah. 1 Kings i. 39, 40.

In the meantime, the King, rising from his devotions, having been disrobed of his Crimson Robes by the Lord Great Chamberlain, and having taken off his Cap of State, goes before the Altar, supported and attended as before.*

The King sits down in King Edward's Chair (placed in the midst of the Area *over against the Altar, with a Faldstool before it), wherein he is to be anointed. Four Knights of the Garter (summoned by Garter King of Arms) hold over him a rich Pall of Silk, or Cloth of Gold, delivered to them by the Lord Chamberlain: The Dean of* Westminster, *taking the* Ampulla *and* Spoon *from off the Altar, holdeth them ready, pouring some of the Holy Oil into the Spoon, and with it the Archbishop anointeth the King in the form of a Cross:*

1. *On the Crown of the Head, saying:*

Be thy Head anointed with Holy Oil, as kings, priests, and prophets were anointed.

2. *On the Breast, saying:*

Be thy Breast anointed with Holy Oil.

* The Cap of State was put on at the beginning of the Sermon.

3. *On the Palms of both the Hands, saying:*

Be thy Hands anointed with Holy Oil:

And as Solomon was anointed king by Zadok the priest and Nathan the prophet, so be you anointed, blessed, and consecrated King over this People, whom the Lord your God hath given you to rule and govern, In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Then the Dean of Westminster *layeth the* Ampulla *and* Spoon *upon the Altar, and the King kneeleth down at the Faldstool, and the Archbishop, standing, saith this Prayer or Blessing over him:*

OUR Lord Jesus Christ, the Son of God, who by his Father was anointed with the Oil of gladness above his fellows, by his Holy Anointing pour down upon your Head and Heart the blessing of the Holy Ghost, and prosper the works of your Hands: that by the assistance of his heavenly grace you may preserve the people committed to your charge in wealth, peace, and godliness; and after a long and glorious course of ruling this temporal kingdom wisely, justly, and religiously, you may at last be made partaker of an eternal kingdom, through the merits of Jesus Christ our Lord. *Amen.*

This Prayer being ended, the King arises and resumes his seat in King Edward's Chair, while the Knights of the Garter give back the Pall to the Lord Chamberlain; whereupon the King again arising, the Dean of Westminster *puts upon his Majesty the* Colobium Sindonis *and the* Supertunica *or* Close Pall of Cloth of Gold, *together with a* Girdle *of the same.*

THE PRESENTING OF THE SPURS AND SWORD, AND THE GIRDING AND OBLATION OF THE SAID SWORD

The Spurs.

The Spurs *are brought from the Altar by the Dean of* Westminster, *and delivered to the Lord Great Chamberlain, who, kneeling down, touches his Majesty's heels therewith, and sends them back to the Altar.*

The Sword of State returned.

Another Sword brought.

Then the Lord, who carries the Sword of State, *delivering the said Sword to the Lord Chamberlain (which is thereupon deposited in the Traverse in Saint* Edward's *Chapel) he receives from the Lord Chamberlain, in lieu thereof, another* Sword, *in a* Scabbard *of* Purple Velvet, *provided for the King to be girt withal, which he delivereth to the Archbishop; and the Archbishop, laying it on the Altar, saith the following Prayer:*

HEAR our prayers, O Lord, we beseech thee, and so direct and support thy servant King GEORGE, who is now to be girt with this Sword, that he may not bear it in vain; but may use it as the minister of God for the terror and punishment of evil-doers, and for the protection and encouragement of those that do well, through Jesus Christ our Lord. *Amen.*

Delivered to the King.

Then the Archbishop takes the Sword *from off the Altar, and (the Archbishop of* York *and the Bishops of* London *and* Winchester *and other Bishops assisting, and going along with him) delivers it into the King's Right Hand, and he holding it, the Archbishop saith:*

RECEIVE this Kingly Sword, brought now from the Altar of God, and delivered to you by the hands of us the Bishops and servants of God, though unworthy.

The King standing up, the Sword *is girt about him by the Lord Great Chamberlain; and then, the King sitting down, the Archbishop saith:* Girt about the King.

WITH this Sword do justice, stop the growth of iniquity, protect the Holy Church of God, help and defend widows and orphans, restore the things that are gone to decay, maintain the things that are restored, punish and reform what is amiss, and confirm what is in good order: that doing these things you may be glorious in all virtue; and so faithfully serve our Lord Jesus Christ in this life, that you may reign for ever with him in the life which is to come.

Then the King, rising up, ungirds his Sword, and, going to the Altar, offers it there in the Scabbard, and then returns and sits down in King Edward's Chair: and the Peer, who first received the Sword, offereth the price of it, and having thus redeemed it, receiveth it from the Dean of Westminster, *from off the Altar, and draweth it out of the Scabbard, and carries it naked before his Majesty during the rest of the solemnity.* Offered and redeemed.

Then the Bishops who had assisted during the offering return to their places.

THE INVESTING WITH THE *ARMILLA* AND IMPERIAL MANTLE, AND THE DELIVERY OF THE ORB

Then the King arising, the Armilla *and* Imperial Mantle *or* Pall of Cloth of Gold, *are by the Master of the Robes delivered to the Dean of* Westminster, *and by him put upon the King, standing; the Lord Great Chamberlain fastening the Clasps: The King sits down, and then the* Orb *with the* Cross *is brought from the Altar by the Dean of* Westminster, *and delivered into the King's hand by the Archbishop, pronouncing this Blessing and Exhortation:* The Armilla and Imperial Mantle. The Orb.

RECEIVE this Imperial Robe, and Orb; and the Lord your God endue you with knowledge and wisdom, with majesty and with power from on high; the Lord cloath you with the Robe of Righteousness, and with the garments of salvation. And when you see this Orb set under the Cross, remember that the whole world is subject to the Power and Empire of Christ our Redeemer.

The King delivers his Orb to the Dean of Westminster, *to be by him laid on the Altar.*

THE INVESTITURE *PER ANNULUM ET BACULUM*

Then the Officer of the Jewel House delivers the King's Ring *to the Archbishop, in which a Table Jewel is enchased; the Archbishop puts it on the Fourth Finger of his Majesty's Right Hand, and saith:* The Ring.

RECEIVE this Ring, the ensign of Kingly Dignity, and of Defence of the Catholic Faith; and as you are this day solemnly invested in the government of this earthly kingdom, so may you be sealed with that Spirit of promise, which is the earnest of an heavenly inheritance, and reign with him who is the blessed and only Potentate, to whom be glory for ever and ever. Amen.

Then the Dean of Westminster *brings the* Sceptre *with the* Cross *and the* Sceptre *with the* Dove *to the Archbishop.*

The Glove, *presented by the Lord of the Manor of* Worksop, *being put on, the Archbishop delivers the* Sceptre *with the* Cross *into the King's Right Hand saying:* The Glove.

RECEIVE the Royal Sceptre, the ensign of Kingly Power and Justice.

And then he delivers the Sceptre *with the* Dove *into the King's Left Hand, and saith :*

RECEIVE the Rod of Equity and Mercy : and God, from whom all holy desires, all good counsels, and all just works do proceed, direct and assist you in the administration and exercise of all those powers which he hath given you. Be so merciful that you be not too remiss ; so execute Justice that you forget not Mercy. Punish the wicked, protect and cherish the just, and lead your people in the way wherein they should go.

The Lord of the Manor of Worksop *supports his Majesty's Right Arm.*

THE PUTTING ON OF THE CROWN

St. *Edward's* Crown.

The Archbishop, standing before the Altar, taketh the Crown *into his hands, and laying it again before him upon the Altar, saith :*

O GOD, the Crown of the faithful : Bless we beseech thee and sanctify this thy servant GEORGE our King : and as thou dost this day set a Crown of pure Gold upon his Head, so enrich his Royal Heart with thine abundant grace, and crown him with all princely virtues, through the King Eternal Jesus Christ our Lord. *Amen.*

Here the King must be put in mind to bow his Head.

Then the King sitting down in King Edward's Chair, the Archbishop, assisted with other Bishops, comes from the Altar; the Dean of Westminster *brings the* Crown, *and the Archbishop taking it of him reverently putteth it upon the King's Head. At the sight whereof the People, with loud and repeated shouts, cry,* God save the King ; *the Peers and the Kings of Arms put on their Coronets ; and the Trumpets sound, and by a Signal given, the great Guns at the* Tower *are shot off.*

The King Crowned.

The Acclamation ceasing, the Archbishop goeth on and saith :

BE strong and of a good courage : Observe the commandments of God, and walk in his holy ways : Fight the good fight of faith, and lay hold on eternal life ; that in this world you may be crowned with success and honour, and when you have finished your course, receive a Crown of Righteousness, which God the righteous Judge shall give you in that day.

Then the Choir singeth :

BE strong and play the man : Keep the commandments of the Lord thy God, and walk in his ways.

THE PRESENTING OF THE HOLY BIBLE

The Bible.

Then shall the Dean of Westminster *take the* Holy Bible *from off the Altar, and deliver it to the Archbishop, who shall present it to the King, first saying these words to him :*

OUR Gracious King ; we present you with this Book, the most valuable thing that this world affords. Here is Wisdom ; This is the Royal Law ; These are the lively Oracles of God.

Then the King delivers back the Bible to the Archbishop, who gives it to the Dean of Westminster, *to be reverently placed again upon the Holy Altar ; and the Archbishops and Bishops return to their places.*

THE INTHRONIZATION

The Te Deum *being ended, the King is lifted up into his Throne by the Archbishops and Bishops, and other Peers of the Kingdom; and being* Inthronized, *or placed therein, all the Great Officers, those that bear the Swords and the Sceptres, and the Nobles who had borne the other Regalia, stand round about the steps of the Throne; and the Archbishop standing before the King saith:*

STAND firm, and hold fast from henceforth the Seat and State of Royal and Imperial Dignity, which is this day delivered unto you, in the Name and by the authority of Almighty God, and by the hands of us the Bishops and servants of God, though unworthy: And as you see us to approach nearer to God's Altar, so vouchsafe the more graciously to continue to us your Royal favour and protection. And the Lord God Almighty, whose Ministers we are, and the Stewards of his Mysteries, establish your Throne in righteousness, that it may stand fast for evermore, like as the sun before him and as the faithful witness in heaven. *Amen.*

APPENDIX C

Keepers of the Regalia*

1. Abbot and Monks of Westminster, 1042-66, in the reign of Edward the Confessor.
2. First official Keeper of the Regalia, 1216, in the reign of Henry III.
3. Bishop of Carlisle, 1230, in the reign of Henry III.
4. John de Flete, 1337, in the reign of Edward III.
5. Robert de Mildenhall, 1347, in the reign of Edward III.
6. Thomas Chitterne, 1418, in the reign of Henry VI.
7. Thomas Cromwell, Earl of Essex, in the reign of Henry VIII.

8 & 9. "The two Carys," both Privy Councillors.

10. Marquis of Winchester, 1553, in the reign of Edward VI.
11. Sir Henry Mildmay, in the reign of Charles I. and interregnum.
12. Sir Gilbert Talbot, 1661 to 1691, in the reigns of Charles II., James II., and William and Mary.
13. Talbot Edwards, Assistant Keeper, died 1674, in the reigns of Charles II. and James II.
14. Sir Francis Lawley, from 1691 to 1697, in the reign of William and Mary.
15. Heneage Mountague, from 1697 to 1698, in the reign of William and Mary.
16. Charles Godfrey, from 1698 to 1716, in the reigns of William and Mary, Queen Anne, and George I.
17. Hon. James Brudenell, from 1716 to 1730, in the reigns of George I. and George II.
18. Charles Townshend, Lord Lynn, from 1730 to 1739, in the reign of George II.
19. William Neville, Lord Abergavenny, from 1739 to 1745, in the reign of George II.
20. John Campbell, Lord Glenorchie, from 1745 to 1756, in the reign of George II.
21. Sir Richard Lyttleton, from 1756 to 1763, in the reigns of George II. and George III.
22. Henry Vane, Earl of Darlington, from 1763 to 1782, in the reign of George III.

In 1782 the Office was suppressed and its duties transferred to the Lord Chamberlain (Stat. 22, Geo. III., c. 82). The Office was again revived in the person of Lieut.-Colonel Charles Wyndham who charged with the Scots Greys at Waterloo.

23. Lieut.-Colonel Charles Wyndham, died in 1872, in the reign of Queen Victoria.
24. Colonel John Cox Gawler, late 73rd Foot, in the reign of Queen Victoria.
25. Lieut.-General George Dean-Pitt, C.B., 1882-3, in the reign of Queen Victoria.
26. Captain Arthur John Loftus, late 10th Hussars, in the reign of Queen Victoria.
27. Lieut.-General Sir Michael Biddulph, G.C.B., in the reign of Queen Victoria.

* Named at various periods "Master and Treasurer of the Jewel House," "Keeper of the Crown Jewels," "Keeper of the Regalia," now named "Keeper of the Jewel House."

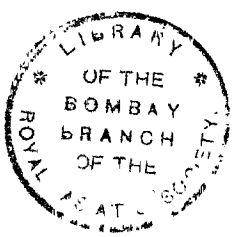
28. Lieut.-General Sir Frederick Middleton, K.C.M.G., C.B., to 1898, in the reign of Queen Victoria.

29. General Sir Hugh Gough, V.C., G.C.B., from 1898 to 1909, in the reigns of Queen Victoria and Edward VII.

30. General Sir Robert Low, G.C.B., from 1909 to 1911, in the reign of Edward VII.

31. General Sir Arthur Wynne, G.C.B., from 1911 to 1917, in the reign of George V.

32. Major-General Sir George Younghusband, K.C.M.G., K.C.I.E., C.B. (present holder), 1917, in the reign of George V.



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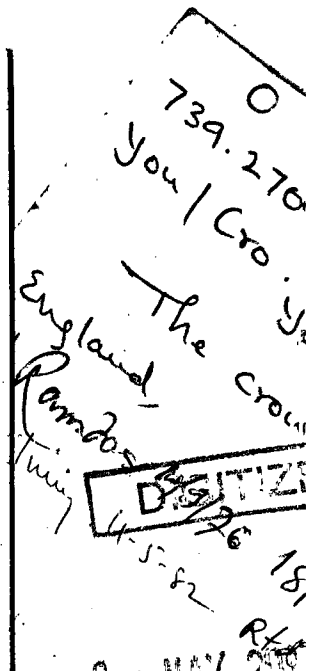

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